17. No

Kine WEEKLY

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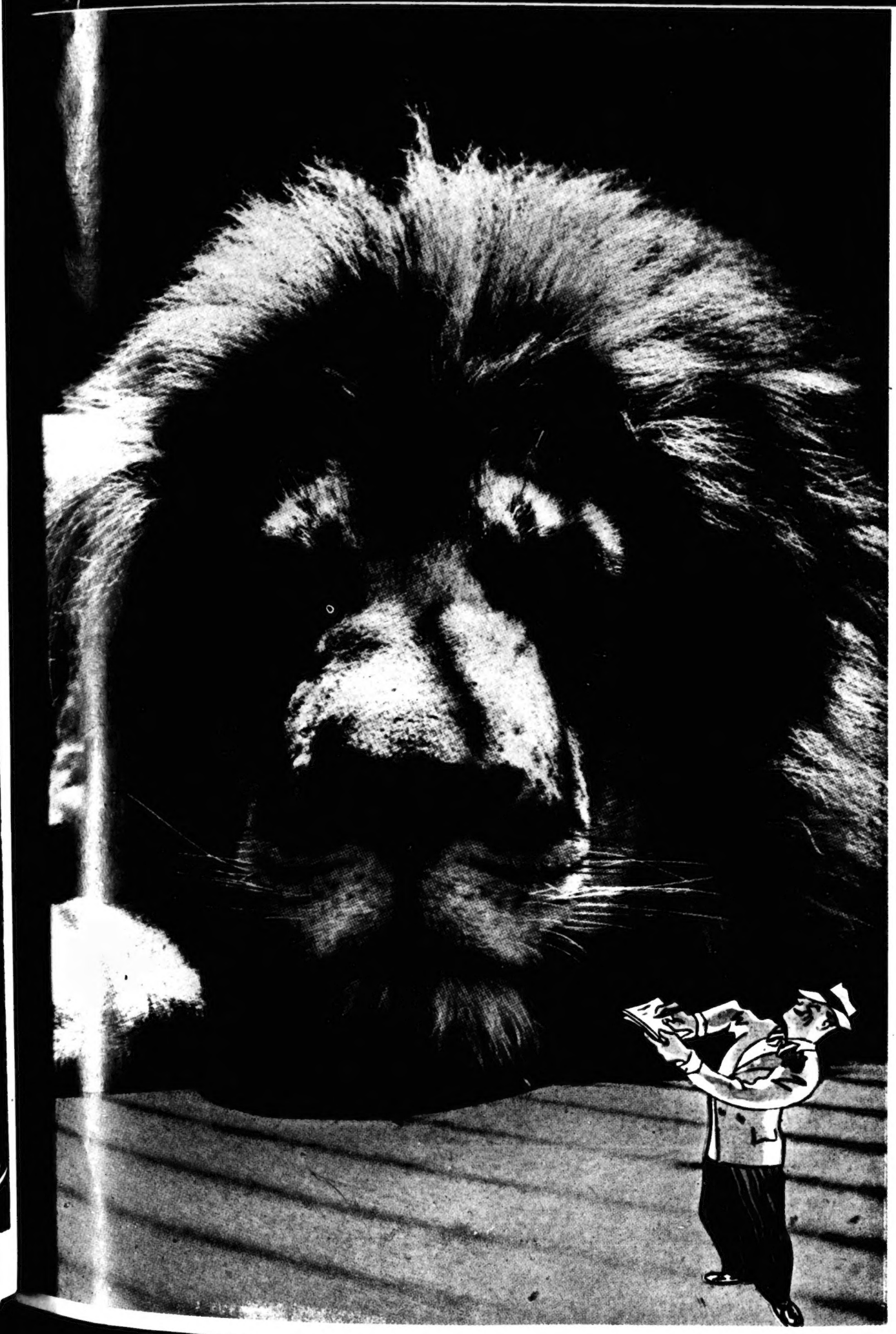
HOLIDAYS AT HOME MENACE

See page 3.



STRAIGHT FROM THE LION'S MOUTH !

INTERVIEWER :— What has been the greatest thrill in your 19 years of industry leadership ?

LEO :— The really big thrill has lasted all those 19 years — and it's still growing ! I mean the confidence of exhibitors in M-G-M as their steadfast friend and their best provider.

INTERVIEWER :— But how about your greatest individual thrill ?

LEO :— Having just seen the picture I'm about to show the trade, I can answer that in one word—" BATAAN " !

BY EXHIBITOR REQUEST----

Comes the re-play of

CLIVE of INDIA

A Darryl F. Zanuck Production

starring

RONALD COLMAN

with

LORETTA YOUNG

and

"Vistas of peaceful and lovely B[illegible]tain, outstanding dramatic appeal—emoti[illegible]l tug of deeply moving marital happiness [illegible]d sorrow, assures the picture's powerful a[illegible]eal at the box-offices to-day."

—*[illegible]e Cinema*

"It does not date. The many large scale thrills are as fresh and as realistic as ever. Star and title values, too, are intact. All things considered, it should prove a successful and profitable re-issue."

—*Kinematograph Weekly*

CASH IN ON PROVEN BOX-OFFICE!

20th CENTURY FOX

Kinematograph WEEKLY

No. 1,893. Thursday, July 29, 1943. Vol. 317

The BEST thing in EVERY programme
WALT DISNEY PRODUCTIONS

"HOLIDAYS AT HOME" MENACE TO TRADE

Sponsored Competition

BID TO EXTEND MUNICIPAL STATUTORY POWERS

EXHIBITORS are viewing with increasing alarm the tendency of public authorities to encroach upon the preserves of rate-paying entertainment providers.

Under the cloak of the "Holidays at Home" movement, many councils are providing free entertainments, the cost of which often is in excess of the amount permitted by the various Corporation Acts of Parliament.

It is pointed out that entertainments at recognised holiday resorts are invariably self-supporting; it is argued that at a time when takings at theatres and kinemas are showing a decided fall and when Entertainments Tax is subtracting from box-office receipts a greater sum than ever before, municipally sponsored entertainment is in many places still further menacing the limited profits of picture-house proprietors.

"Holidays at Home" schemes engineered by local municipal authorities under various Corporations' Acts are arousing great exhibitor dissatisfaction in areas where outside entertainment paid for out of the rates is being introduced to the detriment of ratepaying entertainment providers.

Risk to Ratepayers

Where such municipally sponsored enterprises are successful they rob ratepaying caterers for public entertainment of a share of the patronage upon which they rely for none too handsome profit. Where they fail the exhibitor or theatre owner has to pay through the rates his share of the subsidised venture.

Although this is limited by law to a farthing rate for promotion, it may easily become more should losses be incurred in running the entertainment, as this has to be met out of the town's rate income.

Brighton Move

In Brighton some perturbation has been caused by the Town Council's appointment of a committee of 14 members "to consider and report to the Council upon the post-war position of public entertainment of all purposes and the Council properties used for such purposes (except parks); the restoration and future manipulation of such properties; **the provision, if thought desirable, of additional entertainment facilities under the Council control; and as to the Council's statutory power in relation to entertainment and what, if any, enlargement of such powers is desirable.**"

The matter has given rise to some discussion, particularly in view of the criticism of one councillor on the restric-

Continued on page 22

STUDIO LABOUR ESSENTIALS

B. of T. Sympathetic

Film producers' plans to prepare pictures capable of being screened in ex-occupied territories immediately on the cessation of hostilities have received valuable support from the Government departments—the M. of I., the Board of Trade and to a lesser extent of the Treasury.

The KINE. believes that the Board of Trade is also investigating the urgent needs of film production in post-armistice days, and already realises that no expansion of film production can take place without additions being made to the technical personnel available in studios which personnel has been cut down to an irreducible minimum.

It is likely that producers will be called upon to present their views as to the near future on this problem and on the supply of new equipment for studios.

Whether this will have any effect on priority of release of technicians from the services or of materials for apparatus, it is not possible to hazard.

No decision, however, is likely to be taken before joint discussions between employers and employees are contacted.

Amendment of the Films Act?

A QUOTA FOR PROPAGANDA

WITH the aim of making available for exhibitors' quota certain long films which have a definite patriotic propaganda value but which, because they contain sequences wholly or mainly of pictures which were news-shots when taken, are not negotiable for quota, the Board of Trade has under consideration, the KINE. learns, the possibility of a Defence of the Realm regulation which would remedy this.

It is understood that the matter has become important by reason of the fact that "Desert Victory," notwithstanding its remarkable propaganda values, would not, if an exception had not been made, have qualified for registration for exhibitors' quota.

Similar considerations point to a further D. of R. regulation being framed so that long films produced by a British maker of films but containing a proportion of foreign footage should become negotiable as British films.

It appears that the governing factor in this contemplated change is the value of the films in question to the war effort—or, in official language, would be expedient "for the defence of the realm or the efficient prosecution of the war."

Short films of the former character can already be negotiated for quota.

RANK'S PLEDGE CHEERS KINEMA MARKET

There was a considerable revival of activity in the kinema share market, the view being taken that the air has been cleared by the recent statement about the talks between J. Arthur Rank and the Board of Trade.

States the KINE. City correspondent, there should be a further clearing on the announcement by A.B.P.C. that A. G. Allen's resignation from the chairmanship is unconnected with any change in large holdings of the company's capital.

A.B.P.C. Pension Plan

The directors of A.B.P.C. are proposing shortly to introduce a pensions scheme for the benefit of the administrative staff and kinema managers. A sum of £25,000 has been reserved for this purpose.

A similar scheme is already functioning for the Odeon staff.

A.B.P.C. not to Fill Allen's Post

IT is officially announced by the Board of Associated British Picture Corporation that they do not, at the moment, propose to fill the vacancy on the Board created by the recent surprise resignation of their chairman A. G. Allen.

The announcement is contained in the annual report of the company. The Board also states that Mr. Allen's resignation was received with regret.

"It desires to record its appreciation of the services rendered by Mr. Allen, both as a director and latterly as chairman.

"In view of the publicity which this event has attracted in the Press," adds the statement, "the Board takes this opportunity of informing the members that Mr. Allen's resignation was not connected with any transfer of a major holding, and does not involve any change in the control or policy of the Corporation."

MAYFAIR EXTENDING

The Mayfair circuit of kinemas—Mayfair Circuit (Central), Ltd.—which at the beginning of the year numbered 39 theatres now has 55 kinemas under its control.

This expansion, which amounts to a 41 per cent. increase in six months is likely to be continued during the next six months at the same rate.

Properties are being examined with a view to further acquisition.

Sicily—The Advance Continues
on
BRITISH MOVIETONE NEWS
THURSDAY

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PLANNING

POLICY or politics? The course to be followed by the C.E.A. Planning Committee must be in either one or the other direction, and it is important that the distinctive claims of these objects should be fully understood before more time is wasted.

We must envisage a body which has no more than a general indication of its task; one that has to foresee developments and to relate post-war trends to definite trade policy. To avoid the risk of vague generalisation it is well to remind ourselves that the conception of a Planning Committee comes from one of the clearest and most practical brains in the C.E.A., that of C. P. Metcalfe. The vagueness that at present clouds its functions we must therefore expect to see dissipated.

Nevertheless, it is certain that we have so far failed to achieve anything approaching clarity. Throughout the country the C.E.A. branches have discussed the general idea, but have contributed little to the immediate duty of defining the purposes to be achieved. Nobody is against the proposal, but it would be an optimist who could recognise widespread appreciation.

Imagination is not, perhaps, the strong suit of the average C.E.A. member. But the time is surely ripe for some analysis of our probable post-war problems, and the General Council, having agreed the principle of the Committee, has the duty of breathing into it the breath of life. So far the only practical suggestion mentioned seems to have been a reference to possible overbuilding—redundancy we used to call it—and most of us will agree that we need lose little sleep worrying about this, when we visualise the state of the building industry in the first few years of peace.

Long Shots

IT is a long time since Simon Rowson was present at a gathering of exhibitors—one remembers his statistical papers at C.E.A. Summer Conferences in far-off pre-war days. But W. R. Fuller learned that he was staying for a brief vacation in Brighton, and his reintroduction to the gathering at the Sussex C.E.A. luncheon came as a matter of course.

HE has not been his old self in health recently, and following a brief absence from the office has been seeking the good offices of Dr. Brighton.

TEDDY CARR told me a few weeks ago that he expected to be away for some time on a business visit to Spain and Portugal. But the trip didn't turn out to be so lengthy after all. He got through his Iberian business in Portugal and is home again. He reports that whether due to the Sicilian enterprise or not there is a buoyant feeling there and the business is good.

I ASKED him when we might expect Arthur Kelly with his particularly interesting story. He asks for the exercise of journalistic patience for about ten days.

A TRADE contemporary chronicled on Tuesday the arrival of George Archibald from America with the news, "At the moment he is making his report to the M. of I." As a matter of fact George had not arrived in this country on Tuesday, although his arrival was thought to be only a matter of a day or two.

A VIVID story of unenviable adventures has reached London this week from Jacques Haïk, the once very well known French producer-renter-exhibitor. Obliged to fly from Paris at the time of the Nazi invasion, he suffered much there, being interned in concentration camps twice before eventually escaping to his native North Africa.

HE was in Tunis during the Vichy occupation, and, of course, when the Nazis occupied Tunisia his case became harder still. He lived in virtual imprisonment, not leaving his room on the third floor of a house for five months. But he was able to retain his radio set, despite orders to confiscate, and by listening to British broadcasts was able to disseminate the news through friends all over Tunis.

"YOU do not know what it feels like to be free again," he writes, and continues his story of the welcome given to British and American troops upon entry. There is something comic, too, in his gleeful story of civilians and youngsters disarming the once-dreaded Gestapo and running off with their pistols and other possessions.

SIDNEY K. LEWIS, Public Relations Officer of A.B.P.C., and Roland Lea, with M. Melman, café controller, have paid a visit to Northern Ireland to inspect A.B.C.'s interests. They were shown over the territory by J. D. Russell, area supervisor. They also met members of the Trade and the Government and Mr. Lea was received at the City Hall by the Lord Mayor.

ALWAYS strong supporters of the C.T.B.F., the South Wales circuit proprietors, G. Beynon and Sons, have this week donated £105 to "Glebelands" in celebration of the twenty-first anniversary of their start in kinema proprietorship. This is certainly a novel and highly commendable form of celebration. Perhaps this example from Wales will be an incentive to other circuits—or independents; the C.T.B.F. welcomes either—to celebrate their own coming of age, or their twenty-fifth anniversary, or any other suitable occasion, in a similar fashion.

THREE leading Trade personalities have this week joined the C.T.B.F. Board of Management. Max Milder, of Warner Bros., E. E. Blake, of Kodak, and Mark Ostrer, of G.-B., have all accepted invitations to join the Benevolent Fund's board, and strengthened it enormously thereby.

ON Friday Herbert Wilcox and Anna Neagle will pay their second visit to "Glebelands," the C.T.B.F. rest and convalescent home at Wokingham. Their first was made last year, much to the delight of the Home's residents. If other screen personalities could only realise how much pleasure these visits give our guests many more stars and producers would find time somehow for at least one visit a year.

A DISTURBING surprise awaited Emeric Pressburger when he opened the package from America which contained the coveted "Oscar" presented to him for the quality of the "49th Parallel" script. On the way over, "Oscar had suffered rough handling and all that remained was the plinth and a handful of fragments. A cynic might quote the line "Fame is but dust."

BRIGHT in its topicality at the moment is Ealing Distribution's "Yellow Cæsar" with its prophetic guying of Mussolini which current events have so abundantly justified. At the Granada Theatres where this offering has been shown, there has been rapturous applause for the witty short.

THE B.B.C. was quick to appreciate the interest and entertainment values of "Tanya" and afforded listeners an opportunity of hearing its novel music on Friday, the same day as the Trade show by Butchers.

AS the story of "Tanya" is set in the Russian provinces and all the characters speak with a strong provincial accent, the wireless version was produced with a Scottish cast to point the regional aspect of the story.

A MYSTERY move to gauge the possibilities of Sunday opening of West Hartlepool kinemas is reported. Handbills were circulated to kinema staffs, inviting them to a special meeting to consider the matter, but careful investigation shows that kinema staffs are not interested and that managers, except of circuit houses, are opposed to the suggestion.

THE military and naval authorities are at present not prepared to make overture to the Town Council regarding the issue, and in any case the composition of the Town Council is such that Sunday opening is not likely to be greatly favoured.

CHARLES CHIPCHASE interested Northern branch members at the July meeting by intimating that a very prominent member of the K.R.S. had assured him personally that his organisation had taken no part whatever in the grading of films. "We had all gathered an impression that the K.R.S. was responsible," said Mr. Chipchase, "but it seems probable that the gradings are made at private meetings of the film-producers' representatives in this country." "Whoever they are," said redoubtable Tom Scott, "we ought to be getting after 'em."

RATING authorities which have been casting greedy eyes in the direction of kinemas with a view to reassessment are likely to be disappointed if they base their claims on increased takings. For the fact is that the last few weeks have seen receipts down very badly, and when one realises that from the diminished totals there comes a larger amount of tax—well the rating people would appear to be unlucky.

SOME Northern branch members have harboured a belief that local authorities would be acting illegally in proposing a general reassessment of kinemas in their administrative areas. It was pointed out by the member-experts, however, that it was unlikely in the extreme that any authority would attempt a standard increase in assessment values. There was nothing, however, to prevent any authority from proposing a reassessment.

COCKNEY kid living in a hut on a Kent farm was found crying on a fence. Explained that his pals had gone to the flicks in the nearest town. He could not go because the sole had come off one shoe. He had gumboots—but—"You can't go to the pictures in rubbers, can you?" It seems that a ragged-seats, tousled hair and a coating of grimie pass muster—but—fourpennies in rubber? Not on your life!

AND probably this anecdote from a South-Eastern England correspondent has something to do with the decision of the Deal Town Council to make an immediate grant of £25 from the Sunday Kinema Fund for the purchase of boots for necessitous children.

THE CONTROLLER.

Close-Ups

by

SCREENCOMBER

Trade Appointments

THE appointment of Benito Mussolinin as chief of British production to the Winkleheim Picture Corporation has not been without its repercussions. Already a serious deficit in the stamp account is being investigated, while members of the staff, recoiling from a strong stench of garlic and gorgonzola, have formed themselves into an Isolationist Group. "Now our product ain't the only thing that stinks," stated Wart with that charming frankness so characteristic of the lovable old so-and-so.

Poor Little Renter

IT seems those godlike creatures, the renting chiefs, have not the power of life and death ascribed to them. They are, on their own admission, very humble persons. At a Northern C.E.A. meeting they let out that Teddy Carr is just one who claims he dare hardly raise a finger without the O.K. of his principals in America. Just visualise the following: "Pardon, Mr. Carr, but the estimated stampage of tu'ppence ha'penny on that package will be exceeded by one halfpenny. Could I have authority for the extra expenditure."

"No, I'm afraid I haven't the power. Cable New York for the necessary permission."

"Then would you O.K. the cost of the cablegram?"

"How can I without first 'phoning them through?"

"Perhaps you would authorise the necessary cash for the call?"

"No, I daren't do that, but I'll tell you what, book accommodation on the first plane over and then I can discuss the matter personally."

Mush About Rush

THERE'S a breathless hush on the set to-night.
(I wonder what the 'ush is?)
"Shush, you fool, haven't you guessed?
"They're inside seeing the rushes."
A ceremony secret and discreet,
None admitted except the elite.
It never takes place before
They lock and bolt the door
And on it place a message whose
import leaves no doubt
The cursely worded notice, "In
Conference: Keep Out!"
More mysterious than anything
exceptin'
Hitler's secret weapin,
And many a would-be star all
unseen blushes
Lost like Moses, in the rushes.

Just a Yolk

THE seriousness of the food situation was revealed in a headline in last week's KINE., reading "Poaching of Operators," which just goes to show the number of bad eggs in the business. Poached operator is an acquired taste—we prefer them stewed or soused, and many's the time we've turned "the laddie of the lamp" into the limp laddie.

WENDELL WILLKIE BOOK FOR FOX

Special "Kine." cable from "Motion Picture Daily"

DAVID LOEW and talent manager Arthur Lyons, from Producing Artists Inc., are to produce six to nine features yearly budgeted at million apiece for release through U.A.

20TH-FOX buys Wendell Willkie's "One World," the story of his round-the-world trip. He gets a quarter million dollars which goes to war charities, and may appear in the film which is to be made in English and eight foreign languages. Darryl Zanuck is producing this film. 20th-Fox final new season programme is to include between thirty-six and forty features on a forty-one million dollar budget; a sharp increase over the budget of last year.

PARAMOUNT sets thirty features for the new season; at least one-third to be in Technicolor with emphasis on escapist themes. Paramount terms for "For Whom the Bell Tolls" is 70 per cent. rental and no other feature or shorts, acts, give-aways permitted on same bill.

MARY PICKFORD pays $410,000 to Max Gordon for film rights to his Broadway play "Junior Miss" for U.A. release.

TELEVISION receiving sets within price range of average pocket-book will be available after the war as soon as factories change back to peace manufacturing, says RCA exectutive Ralph Beal.

NO FURTHER CUTS IN RAW STOCK

U.S. Officials Satisfied

Fears of further cuts in raw stock supply affecting British producers, renters and exhibitors appear to be set at rest by an announcement made by Harold Hopper, Film Section Head of the United States War Production Board, says a KINE. cable from New York.

The present allotment of raw film is to stay the same for the duration of the war as that now ruling.

The eleven largest producers will manufacture 270,000,000 feet quarterly, this being 25 per cent. below the production figures previous to the Pearl Harbour attack which brought America into the war.

This means, presumably, that imports to this country will remain as at present. If, therefore, the plan evolved by the Trade to economise in the use of prints achieves the success which was anticipated, no further cuts in film should become necessary.

Odeon Acquires Barrow Hall

The Roxy, newest kinema at Barrow-in-Furness, has been sold to Odeon Theatres, Ltd., London. The deal, which has been the subject of protracted negotiations between Odeon and James Brennan, owner of the Roxy, takes effect immediately.

It is Odeon's first deal in the Furness district of Lancashire, their nearest properties to Barrow being at Lancaster and Morecambe. There are to be no changes in staff.

Roxy, which was opened in 1937, is built on the site of one of Barrow's first theatres, the Alhambra. It seats a thousand and is on a de luxe scale.

Mr. Brennan is not relinquishing his other local kinema interests, which include control of halls at Barrow, Dalton and Kendal.

Liverpool Acquisition

Regent Enterprises, Ltd., of Liverpool, which controls a circuit of about 20 kinemas, have sold the Cavendish, Derby, to Odeon, who will take possession about the end of August. The Cavendish seats 1,650 persons.

The principal of the Regent group, which recently parted with a Crosby kinema, is P. M. Hanmer, of Liverpool.

And at Dover

The Regent, Buckland, Dover, luxury kinema, formerly owned by Keystone Cinemas, Ltd., has been taken over by Odeon. J. Anthony, who has been in charge since shortly before the outbreak of war, will continue as manager.

From Our Letter Bag

AGAINST MONOPOLY

How the Unions Help

SOME weeks ago you published correspondence referring to the newly-formed Cinema Managers' Association and the efforts being made by exhibitors through the circuits and the C.E.A. to obstruct its development.

The successful conclusion of representations by the Board of Trade to check the monopolistic tendencies in the kinema Industry seems to indicate that exhibitors will have to welcome rather than repel the growing forces of Trade Unionism, for is it not a fact that the initiative in the whole affair came from the A.C.T., whose leaders approached the Board of Trade?

It is generally accepted that members of a trade or profession taking an active interest in their union constitute the element most anxious to further the development of their own group for the benefit of the community as a whole and as one of the first recruits to the C.M.A. it was my very pleasant experience to find this axiom held good there, too. So let exhibitors still deeply infected with the anti-union virus regard the new association as the ill wind that may blow them some luck.

OFF THE FENCE.

LUTON ASSESSMENT APPEAL SUCCEEDS

"An Objection on Principle"

A STATEMENT made at the Luton Area Assessment Committee meeting that theatres and kinemas are on the "crest of the wave" was vigorously contested on behalf of the proprietor of the Grand Theatre, Luton, who successfully objected to a proposal for increase.

When "the crest of the wave" statement was questioned A Richardson, a member of the local council, asked, "Is it not a fact that kinemas are paying bigger dividends, and that their stocks have gone up on the Stock Exchange?"

Mrs. R. Newton successfully objected to the rating authority's proposal to increase the rateable value of the Grand Theatre, Luton, from £444 to £480.

G. W. Bean, for the rating authority, said all kinemas and theatres in Bedfordshire were being reassessed. The present assessment was in the nature of a war-time decision made in September, 1940, when things were rather bad.

W. H. Ryder, for Mrs. Newton, contended that Mr. Bean had not made out any case for the proposal, and said he was rather surprised the rating authority should have made this increase in the middle of a war, and particularly in the case of a theatre.

The size of the theatre, its age, and its disabilities made it impossible to compete with modern kinemas in Luton, even if it were full every night.

The theatre was open only 45 per cent. of the hours the kinemas were open, and therefore its assessment should be only 45 per cent. of a comparable kinema.

Mr. Bean described Mr. Ryder's arguments as ingenious and very academic, and commented:

"We know kinemas and theatres are on the crest of the wave. This may be an exception, but so far as kinemas in this town and county are concerned they are doing better than they have ever done, and theatres in London are booked up for weeks ahead."

The question of opening hours was one of policy, he suggested. Kinemas opened from 1.30 to about 10 p.m., but the theatre chose to open only at night.

Prices were up not only for tax, but for profit also, said Mr. Bean. He submitted that the whole question was what a hypothetical tenant would pay to rent the place.

Mr. Ryder replied that the small provincial theatre was absolutely dead, and to talk about a hypothetical tenant was pointless, because there was not one.

He said he did not know where Mr. Bean got his "crest of the wave" comment from, because, according to what he had been reading, kinemas were doing very badly. As to hours of opening for the theatre, it was impossible to work human artistes from about 1.30 to 11 p.m.

An Objection on Principle.

Replying to the Clerk, R. H. Orme, Mr. Ryder agreed that in 1940 he based his appeal on the frequent air-raid alerts, which caused people to stay away, and said he was not stressing that now.

Mr. Bean said the whole question could be decided easily if Mr. Ryder chose voluntarily to produce a statement of takings.

Mr. Ryder said such a statement was not available, and in any case he objected to assessment on that principle.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 29, AND WED., AUG. 4

Thursday

The Westland Case (Premier)

G.-B. Private Theatre. **2.30 p.m.**

Cast: Preston Foster, Carol Hughes.

Detective Crane is a suave sleuth whose whimsical sense of humour masks his cleverness in solving crimes. An outstanding figure in his profession, he takes his murders in his stride and has a weakness for blondes and straight whisky.

Through Frazee, an attorney friend, Crane is called in to help secure evidence that will free Robert Westland of the charge of murdering his wife. Westland is really innocent, but cannot prove it. Twice Crane is on the point of securing the necessary evidence, but both witnesses are "bumped off" before it can be disclosed, and once he narrowly escapes the same fate. This attention from the gunmen decides Crane to get drunk. Sobering up the next morning with a cold shower, he is struck by a brilliant idea, which eventually brings him enough evidence to disclose the real murderer and free Westland just a few minutes before he is to make the trip to the electric chair.

Danger on the Air (Premier)

A "Crime Club" picture to be shown at the G.B. Theatre following the screening of "The Westland Case."

A thrilling mystery and murder story in radio setting. Donald Woods and Nan Grey take the leading parts.

Friday

World of Plenty (Paramount)

Own Private Theatre. **10.30 a.m.**

Ministry of Information subject, the sensational picture dealing with the world strategy of food—how it is grown, how it is harvested, how it is marketed and how it is eaten. The film graphically shows how, in war and peace, food is man's security No. 1. The script was written by Eric Knight, author of "This Above All," and the story is told by means of a dialogue between two unseen speaker, representing "Mr. Know-All" and the "Plain Man in the Street." Paul Rotha produced the picture. During the course of the film evidence is given on the vital importance of food by such eminent people as Sir John Orr, the nutrition expert; Lord Woolton, Minister of Food; Mr. Claude R. Wickard, U.S. Secretary for Agriculture; Lord Horder, one of the King's physicians; Sir John Russell, chairman of the Anglo-Soviet Relations Branch of the Ministry of Information; Mr. Wellington Koo, the Chinese Ambassador; and Mr. L. V. Easterbrook, the well-known agricultural journalist. Passages of two of President Roosevelt's most important speeches are included, and for an epilogue there are recorded parts of Vice-President Henry Wallace's famous speech about the "Century of the Common Man." This is a truly great picture, and it will certainly make people think—and think hard. Its message is "World planning of the production and distribution of world food for all peoples," and that "not until all peoples—in Asia and Africa, China as well as in America, Britain, Germany and Italy—are properly fed, will the world be on the way to being civilised."

SAVE YOUR WASTE PAPER!

Tuesday

Young Ideas (M-G-M)

Own Private Theatre. **11 a.m. and 2.30 p.m.**

Cast: Mary Astor, Herbert Marshall, Elliott Reid, Susan Peters, Richard Carlson, Allyn Joslyn. **Director**: Jules Dassin.

A full course in screen comedy, with a completely novel twist, presented by a group of notable players. Dual romance enriches this modern story of ultra-modern people. Mary Astor appears as a charming writer of popular fiction who suddenly throws her career into the waste paper basket to marry a "tweedy and 40" college professor, impersonated by Herbert Marshall. They're very much in love, but no match for her brilliant son and daughter by a first marriage, portrayed by Elliott Reid and Susan Peters, who oppose the match.

Elliott Reid, 22-year-old protégé of Orson Welles, began his career in radio, appearing on the "Cavalcade of America" programme.

Richard Carlson is the young drama professor with whom Susan Peters falls in love. Allyn Joslyn appears as the literary agent of Mary Astor, and nearly upsets her second marriage.

Ann Dvorak and Eric Portman in RKO-Radio's thrilling story ESCAPE TO DANGER. Reviewed in this issue.

Wednesday

Heaven Can Wait (20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Gene Tierney, Don Ameche, Charles Coburn, Marjorie Main, Laird Cregar, Spring Byington, Allyn Joslyn, Eugene Pallette. **Director**: Ernst Lubitsch.

Filmed in Technicolor. Ernst Lubitsch's first romantic comedy for 20th Century-Fox is a gay, amusing story of life as it used to be. Seen through the eyes of a gay New Yorker named Henry Van Cleve, who lived from 1872 to 1942, it is a nostalgic memoir of America's era of rambling mansions and big families, of plush parlours and engraved visiting cards, of uncomfortable clothes, but comfortable habits—when a man, if so inclined, could live for the fun to be had from life. And Henry was so inclined!

The story opens amusingly in the reception of Hades, where the hero believes he belongs after the riotous life he has lived. The management, headed by Laird Cregar as its suave majordomo, unaware until now that he had ever existed, asks for particulars. What follows is his life story—told through the various women who coloured it.

Don Ameche plays the gallant Henry, Gene Tierney the girl he marries. Louis Calhern and Spring Byington are his mid-Victorian father and mother and Charles Coburn his lusty, life-loving grandfather, the patriarch of the family. Eugene Pallette and Marjorie Main are his "in-laws," a nouveau riche meat packer and his wife. Allyn Joslyn is Henry's stuffy cousin, Albert, and Swedish newcomer, Signe Hasso, the pert and pretty French maid who disrupts the staid 1887 Fifth Avenue household. Helene Reynolds contributes additional colour as a Follies girl who digs gold out of Henry through his impulsive son, played by Michael Ames.

The Girl in the Taxi (Ealing Distribution)

Studio One. **11 a.m.**

Cast: Frances Day, Henri Garat. **Directed** by Berhomieu.

Based on the popular operatta. An amusing story of a flirtatious woman who by mistake receives the chastity prize in a Parisian competition. Her husband is rather annoyed about this and indignantly takes her off to the home of the president of the organisation running the competition, who, while posing as a champion of morality, is really a well-known figure in the night life of Paris. The plot then develops into a series of misunderstandings and complications, but all comes right in the end. The whole of this rather light and frothy story is told with a wealth of comedy and is enlivened by some gay music by Jean Gilbert, with lyrics by Arthur Wimperis and Frank Exton.

The Butler's Dilemma (Anglo-American)

Rialto Cinema. **11 a.m.**

Cast: Richard Hearne, Hermione Gingold, Judy Kelly, Henry Kendall, Francis Sullivan, Wally Patch and Ronnie Shiner. **Produced and directed** by Elizabeth and Leslie Hiscott.

A strong cast has been assembled for this comedy of London's illicit gaming dens. Richard Hearne, well-known stage and screen star, appears in three different rôles, as himself, an elderly butler, and himself impersonating the butler. As a result of this impersonation he finds he has a job as butler in the home of his fiancée, played by Judy Kelly. Because of a gaming debt he has to arrange for a roulette party in his girl friend's home while she and the family are away on holiday. Complications of a hilarious nature start to arise when the family unexpectedly comes home while the party is at its height and a police raid is in progress. Richard Hearne has some excellent chances to indulge his own particular brand of acrobatic humour, Judy Kelly sings, Hermione Gingold puts over the sophisticated brand of wisecracking that has made her famous, and Wally Patch and Ronnie Shiner, who have been teamed in previous Hiscott offerings, are together again in this latest British National offering.

Brains Trust No. 2 (Anglo-American)

Rialto Cinema. **11 a.m.**

Cast: Professors Huxley and Joad, Commander Campbell, Donald McCulloch, Dr. Edith Summerskill and Dr. Malcolm Sargent. **Director**: Donald Taylor.

Dr. Edith Summerskill and Dr. Malcolm Sargent are guest stars in this latest "Brains Trust" subject. Questions and answers are of a highly interesting and, of course, entertaining nature, with highlights such as Malcolm Sargent defending jazz against the onslaughts of Joad, with McCulloch at the top of his form as question master, Dr. Summerskill dealing with the question of why women who find the range and do everything but actually fire the ack-ack guns shouldn't be allowed to do the actual shooting. As a radio feature the Brains Trust has long held top place; this newest film offering is said to give them a chance to add to their fans in the kinema.

Bataan (M-G-M)

Own Private Theatre. **11 a.m. and 2.30 p.m.**

Cast: Robert Taylor, Lloyd Nolan, Thomas Mitchell, George Murphy, Lee Bowman, Robert Walker. **Director**: Tay Garnett.

Starring Robert Taylor, Bataan brings to the screen powerful drama and the greatest aggregation of male stars in years. This film epic tells the courageous last man stand of a gallant band of 13 adventurous Americans who hold up the Japanese hordes in the battle for the Philippines.

Taylor has one of the strangest character rôles of his screen career. He portrays a hard-driving, wise top-sergeant. Mitchell, as a sarcastic corporal, veteran of many years' service, has one of his finest rôles and Nolan portrays Barney Todd, a corporal, wanted on a murder charge, but who dies a hero's death. Murphy is a pilot who stays with the patrol while trying to repair his 'plane.

Deserting his usual song and dance rôles, Arnaz is a fast-talking private. Philip Terry has the biggest screen opportunity of his career as a noncombatant attached to the medical corps who dies fighting for his country. Bowman is captain of the patrol. Nelson is an engineer slain by Jap snipers. Walker is a 'teen-age sailor whose ship was sunk and who joins the patrol.

City of Missing Girls (Renown)

G.-B. Private Theatre. **2.30 p.m.**

Cast: H. B. Warner, Astrid Allwyn, John Archer, Sarah Padden. **Director**: Elmer Clifton.

A quick-fire detective story surrounding investigation by the police force of a large American city who have the problem of solving the disappearance of a considerable number of young girls. In every case the girls who have disappeared were ambitious young actresses, and a dramatic art school run by a gangster, King Peterson (Philip Van Zandt) is suspected. Captain McVeigh (H. B. Warner) and James Horton (John Archer) are the police detectives assigned to these investigations.

Nora Page (Astrid Allwyn), a girl newspaper reporter, is covering the story for the "Times Record" and helps in the final solution. Her investigations in many cases seem to hamper the work of the detectives, but an exciting and cleverly produced story which holds interest from start to finish ends by the gangster Peterson being brought to book by the combined efforts of the detectives and Nora. By ingenious twist of the story, Nora's father, who is involved in the murders is saved from disgrace. Altogether a top-top detective story for all audiences.

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Lyrics by ARTHUR WIMPERIS *and* FRANK EYTON

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LEEDS DEBATES FATE OF PLANNING COMMITTEE

Branch Protest Against General Council Action

STRONG disapproval of the procedure followed by the General Council in dealing with the proposed Planning Committee was expressed at the Leeds Branch of the C.E.A. The Committee as originally proposed, declared C. P. Metcalfe, if not exactly stillborn is moribund. The Branch decided to protest against the manner in which the matter had been dealt with.

Mr. METCALFE said: "It was apparent from the start there was opposition to the proposal in high places. I offer no objection whatever to that, but I am of the opinion that the method adopted to get rid of the proposal was irregular and some aspects of its treatment reflect scant credit for fair dealing upon the officers.

"It is the duty of the Chair to govern in accordance with the rules, and of the other officers to assist to the best of their ability. I make two complaints, first, that on two points, raised by the Chair, I was ruled out of order without just cause. Second, that consideration at the last General Council meeting was prejudiced by the matter being improperly placed upon the agenda of General Purposes Committee and their resolution on it being made known.

One-sided Consultation

"In regard to the first point it is true the President can say in his own defence that he consulted the Solicitor and accepted his opinion, but I would point out there were two other legally qualified officers present who were not consulted.

"They don't shine very much, either; if they dissented it was their duty to advise the president; if they agreed, they have not added lustre to their professional reputations.

"The first vote at General Purposes Committee was 11 to 8 in favour of that committee functioning as the Policy Committee. Later, by exercise of great diligence and a ruling that it was out of order to propose a chairman other than the President, a vote with only our chairman dissenting was obtained.

"With that solid block created and that bad ruling against us, Councillor Green and I knew what the fate of our proposal would be in General Council. No wonder there were bland smiles on the faces of some of the opposition when, on my protest in General Council, it was conceded with a fine pretence of innocence that items 13 and 14 on the agenda should be taken together.

Minority Rights

"What I think the opposition chiefly feared was that the present spoon-feeding of General Council and committees with innocuous matters might be interfered with and some real items substituted sometimes. They also wished to prevent, I believe, a rostrum being set up from which the views of minorities might occasionally be accurately and adequately stated."

Mr. Metcalfe contended that it was just as important that the point of view of one party should be fully expressed as it was that the other should, whereas under the present ruling that governs General Council reports that cannot happen. One only got a majority report, and the General Council never got to know the point of view of the minority on that particular committee. The rule was a bad one and needed alteration. He believed the Policy Committee would "fizzle" out, but he hoped it would not.

Mr. WALLS said that, like Mr. Metcalfe, he had no illusions as to what would happen. He thought 70 per cent. of the members never said a word, and they were too easily led.

Mr. WHINCUP said as a member of the General Purposes Committee his impression was that Mr. Metcalfe's suggestion about the Planning Committee met with considerable approval. In fact, the voting was running very even to start with. Then gradually one saw the breach widen. Whether that was due to any political engineering he could not say, but gradually that voting widened until, as Mr. Metcalfe had said, there was only one dissenting vote at the finish.

Mr. FREEDMAN said he thought the branch should stand by its officers and register its disapproval.

Let 'em Stew!

Mr. METCALFE said the best thing they could do now was to give them a chance to let them see if it could work on the lines they have selected and hold them to it. He did not prefer to act hastily, for he believed there was a lot more interest in the Policy Committee, or Planning Committee, whichever the name one cared to use.

Other speakers indicated their disapproval at the manner in which the Policy Committee had been formed, and Coun. GUMMERSALL proposed that a protest be sent through General Council over the manner in which the appointment of this committee and its powers was dealt with.

Mr. SHAVERIN seconded the proposal, which was carried.

Liverpool kinema collections for the Red Cross and St. John P.O.W. Fund produced £4,018 3s. 5d. The Red Cross and St. John Committee has thanked the kinema managers and their staffs and helpers who assisted to achieve this excellent result.

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PROJECTIONISTS' POOL PLAN ENDORSED BY LEEDS

Later Winter-closing Hours Approved by Police

WINTER hours of closing, the book salvage drive and the formation of a mobile projectionists' pool were among matters discussed at last week's meeting of the Leeds' Branch at which C. H. Whincup presided. A committee has been formed to tackle the difficulties arising from the shortage of projectionists, and conversations will take place with the Sheffield branch which has prepared what appears to be a workable and economical scheme.

A letter from London and Home Counties branch was read expressing satisfaction at the steps taken by the General Council re discontinuing grading of films and commending the action in cabling America and contacting the Board of Trade.

Commenting on this H. HOPKINS said it was felt as the replies received in response to the letters and cables sent to America in every case were so similar, that **there had been collusion in compiling them. He felt quite strongly that there was little respect paid to the source of these complaints.**

A letter from the Town Clerk of Leeds was read to the Leeds branch of the C.E.A. *re* opening of kinemas on Christmas Day, 1943. It was stated that places of public entertainment should open from 12 noon, subject to the existing hours of closing.

Winter Closing Hours

C. H. WHINCUP mentioned that double summer time finished in August. He had approached the Chief Constable to inquire about the times of closing for the winter months, and had submitted that instead of it being approximately 9.30 p.m. in the city centre and 10 p.m., it would be of great benefit if he could allow 10 p.m. in the city centre and 10.30 p.m. in the suburbs

The suggestion had met with the Chief Constable's approval, and understanding that kinemas would not take advantage of the full time allowed. Generally, suburban kinemas were finishing about 10 p.m. and the central halls about 9.45 p.m., and he had given an assurance to the Chief Constable that that would continue.

Kinemas Aid Book Drive

A plea for help in the fortnight's book and salvage drive commencing in Yorkshire on August 21 was made by Capt. Gilmour, of the Ministry of Supply, who was introduced by the Chairman.

Capt. Gilmour explained that it was desired to make a personal appeal from the stage of every kinema, additional to the screening of slides, during the campaign period.

It was agreed that the branch recommend to its members that the representatives of the Ministry of Supply be granted permission to make an appeal in person to audiences, with the alternative of managers making the appeal where circumstances so warranted. The period of publicity for the drive was given from August 11 to September 4.

Mobile Projectionists

A notice of motion was introduced by Councillor Gummersall "to discuss the formation of a scheme for the appointment of mobile projectionists for emergency and holiday relief.

Councillor GUMMERSALL said he brought this matter forward, and he understood Sheffield had now done something in the matter. In view of the report given by Mr Hopkins earlier in the meeting that there was the possibility of being able to utilise ex-Service men, he thought it was time they should attempt to tackle the difficulties created by the shortage of projectionists and staff and also to be prepared for any emergency. He thought the formation of a panel, if possible from ex-Servicemen with technical experience who could quickly adapt themselves to Kinema conditions, was desirable. He wondered how independent kinemas could introduce Sunday opening under present difficulties.

Mr. WALLS said the scheme as circulated by the Sheffield branch was on paper a very good one and very economical, but he was not aware whether they had the projectionists yet. Unless some move was made to establish a scheme, then of course they would never get to the stage of advertising for projectionists.

Even were a projectionist on reserve never used for a single day, Mr. Walls contended, it would not cripple the kinema from a financial point of view, and if he was used every week, then he was going to be a great help. He believed that in Sheffield there was going to be a lot of work for projectionists when they could get them.

Councillor GUMMERSALL'S suggestion that the matter be remitted to the committee was approved.

Mr. WHINCUP said the Committee would be able to discover all the snags. They could also get all possible information from Sheffield.

Projectionists' Training

A report of a meeting *re* training and further education of projectionists was given by Mr. Whincup, who, with Mr. Rush, attended a meeting at which representatives of two technical colleges were present.

The only criticism offered by these representatives on the proposition was that some of the theoretical preliminary training was too ambitious. Mr. Whincup thereupon suggested that it be considerably abridged, and the reply was that before projectionists could understand the latter part of the course they would have to have possession of the necessary theory.

Mr. Whincup contended that under the new scheme of education, surely they would be put in possession of that elementary theoretical training before reaching the age of 16. It was, he said, admitted that that should be so, although it had not been in the past. The matter rested there at the moment, said Mr. Whincup.

One big difficulty was the lack of projectionist equipment at the colleges. As a result of conversations in London he thought they had good reason to think the equipment trade would show some practical responsibility in the provision of equipment for the technical colleges.

Monthly Meetings

It was proposed by Mr. SHAVERIN and seconded by Mr. BEAUMONT that the monthly meetings of the branch be held in future the second Tuesday following the General Council meeting, and this was approved.

ARE YOU KEEPING UP THE WASTE-PAPER DRIVE?

U.S Renters "Passing the Buck"

NORTHERN EXHIBITORS WAX SARCASTIC

IRONIC comment on the manner in which U.S. renting firms dealt with requests from British exhibitors were made by William Carr, chairman of the Northern branch. Recent representations made to American and British executives, he declared, offered a peculiar example of the manner in which they "passed the buck" to one another.

Mr. CARR said: "You will not need to be told that, whenever we have occasion to oppose the decisions of the executives in Britain, or to propose changes to them, they have invariably explained that they 'must consult their principals in America.' Well, recently, headquarters has been assured by virtually all the great American companies that they have vested in their British executives virtually complete powers of discretion. That was fine. We were most pleased to hear it.

"It happened, coincidentally, that we had something to suggest to United Artists. And immediately it seems obvious that the powers of discretion are not so wide as those upon which we had congratulated ourselves. Mr. Carr needs 'to consult his principals in America.' It will be interesting to observe whether or not the time-lag is affected."

TOM SCOTT (Hexham) raised the matter of film rentals and the consequences to exhibitors of the high charges for films. "The renters' share of the revenue is much too high. Remembering that there is hardly a kinema in the country which will not have to be completely redecorated, recarpeted, re-equipped, and possibly reseated, we should exert ourselves to get the rentals down in order to build up reserves for the lean times which may afflict us after the war."

A beginning had been made with the idea of achieving stability in film-booking systems, declared F. W. MORRISON in his General Council report, and the Association was approaching Mr. Rank, the Odeon Chief, for his assistance, advice and good offices. "It is high time," added Mr. Morrison, "that we got over this system of booking on a 'sliding scale' which so readily slides upwards and declines so stubbornly to slide down again."

War Film Variness

In the course of his report from General Council, F. W. MORRISON said that Mr. Fuller had communicated to the American executive in America the general view of exhibitors that the war, as a film theme, was being over-worked. All the indications were that the American executive had already realised it. Their people had shown signs of war-film variness earlier than ours had done. They might, he believed, look with confidence for a considerable return to genuine entertainment films.

Paraffin Safety Lighting

Mr. HILL (North Shields) sought the assistance of the Association in the solution of an unusual problem. "We have gas as our statutory alternative lighting at North Shields," he said, "but, in deference to the wishes of the police, have installed paraffin lamps, being assured that our claim for paraffin would be accepted as a first priority. Unfortunately, the fuel controller doesn't see it quite like that. For some reason—and he is anxious to help us—he cannot issue the priority authorisation.

THE CHAIRMAN said "the secretary would write to the General Secretary, and there was not the smallest doubt that he would be able to secure the authorisation."

Bing Crosby in DIXIE, forthcoming Paramount picture in Technicolor

P.o.W. Collection Grouse

All members were agreed that the public responded most generously to the Red Cross Prisoners-of-War collectors, but W. STANLEY GIBSON (Middlesbrough) thought that the liaison between the local Red Cross committees and the Association could be improved.

Reassessment in the Offing

The SECRETARY reported that the Northumberland County Surveyor had notified him formally that he was instructed to proceed with the reassessment of all the kinemas in the county. "He is, I understand," said Mr. SMITH, "proposing to confer with Mr. Graham Motion while in London this week. In the meantime I have a copy of the form of inquiry which is to be issued to proprietors. It contains the usual questions."

TOM SCOTT thought they should do something about opposing the reassessment, but CHARLES CHIPCHASE—he is a chartered accountant and a professional expert in this sort of thing—said that there was no law which could prevent a local authority from making a proposal for reassessment.

Mr. SCOTT, however, thought that they should direct the attention of the Chancellor to the fact that, by reassessment, money was being diverted from the Treasury into the coffers of local authorities. "Some of these reassessments rise very steeply," he said, "and we should, if necessary, fight a test case."

Mr. Scott was assured that headquarters had a close eye on this matter, and, given a suitable opportunity, doubtless would test the issues in court.

The next ordinary monthly meeting of the branch was fixed for Tuesday, September 21.

Chaplin Lawsuit in U.S.

Charlie Chaplin, acting on behalf of United Artists stockholders, has sued the David Selznick Productions and 20th Century-Fox companies for breach of contract in New York.

He alleges David Selznick Productions accepted a £75,000 advance payment from United Artists for distribution right of certain films, then resold the films to 20th Century-Fox, making £250,000 profit.

PATRONS REFUSE TO PAY INCREASED PRICES

S. and E. Lancs Alarmed at Effect of Higher Entertainment Tax

THE serious effect of the increased entertainment tax upon kinema takings in various Lancashire areas was considered at the half-yearly meeting of the South and East Lancashire Branch. Members concerned by the loss of business, suggested that their consternation and alarm should be expressed in a resolution to headquarters. The meeting considered it premature and untimely to pass such a resolution.

W. W. LLOYD said there had been loss of business since admission prices were increased to cover increased entertainment tax. This was particularly noticeable at suburban halls. The position was such as, in his opinion, to justify a resolution to C.E.A. headquarters expressing alarm at the effect of the increased tax on kinema takings.

Too Steep

One speaker alleged that the circuits still maintained their low-priced seats. Patrons at some suburban halls, whose turnover was definitely down, did not understand why the 9d. seat should have been advanced to 1s. One shilling was a big price for some people to pay. There should be some adjustment where the price had been stepped up from 1s to 1s. 9d.; the increase was far too steep

J. J. McCRACKEN, the chairman, pointed out that the net result would have been more unfavourable if prices had not been advanced.

Giving the experience of Stockport exhibitors. H. ELLWOOD said there had been a serious loss on the higher-priced seats, those which had advanced from 2s. to 2s. 3d. and from 2s. 6d. to 2s. 9d. Consideration had been given to the possibility of merging the 2s. 3d. and 2s. 9d. seats.

Members of the Stockport local association had the matter under review, but decided to defer a decision until it was known what were the reactions of the S. and E. Lancashire and the Manchester and Salford branches.

A. PEEL, who a short time quoted actual takings at certain of his theatres to show the effect of the tax in the week following the increase, promised to produce further figures when the tax had had a longer run.

It was decided to place the subject on the agenda for the next quarterly meeting.

Movement of Operators.

R. STOTT reported that an operator left his service to take up a position at another theatre.

The CHAIRMAN said there seemed to be some misunderstanding at the Exchanges as to the position of persons who left one job to go to another. He understood a new Order was being issued and that one of the objectives was to prevent job exchanging.

T. H. Hartley.

Concerning the retirement of T. H. Hartley from the branch committee of the C.E.A., it was announced that all the committeemen were signing a letter to be sent to Mr. Hartley expressing appreciation of his services. Private members asked to be associated with this tribute.

Back from the Forces

Bert Hoyle, who has recently returned from service with H.M. Forces, was reappointed to the committee in succession to Mr. Hartley.

Mr. HOYLE referred to the deterioration tion of the position as between exhibitor and renter. It seemed to him exhibitors were being "put in the stocks" by the renters. It might be possible to get a reduction in, say, Entertainment Tax, after the war, but it was certain to be a very difficult matter to get film rentals reduced.

Now a J.P.

It was decided to send congratulations to Coun. W. Woolstencroft, the vice-chairman, upon his appointment as magistrate at Leigh. The appointment was a tribute to Coun. Woolstencroft personally as well as to the Trade to which he belonged, declared Mr. PEEL.

Newsreels

In his survey of the General Council, the CHAIRMAN referred to the newsreel situation. The position was simply this: The exhibitor had to decide whether or not he would sign the supplementary contract. If he did not, he might not get a newsreel at all. It was, after all, a business man's problem. Some exhibitors were still criticising the contract. They were refusing to sign and were prepared to take the risk involved.

Kinema Assessments

The Branch contention in regard to the proposals for kinema reassessments is that money due to the Chancellor by way of E.P.T. is being tapped by local authorities increasing assessments.

The CHAIRMAN considered it likely that these increased assessments would remain after the war unless exhibitors put up a fight. Unfortunately, no challenge had been made of these heavy reassessments. Some good might result from the discussion at the next meeting of the L.P. and F. Committee.

Mr. PEEL said someone must have the power to prevent money being taken from E.P.T. He was aware of one hall where the assessments had been increased from £500 to £850, after an original demand of £1,150. Some method must be found to stop this excessive mulcting of exhibitors.

J. MATHER said some of the increases were "iniquitous."

Coun. J. C. WHITAKER said it had been pointed out to him that exhibitors were prepared to produce figures when they wanted to get any decrease, but not when the rating authorities demanded an increase. This was something which might have serious repercussions.

Referred to L.F. Committee

Reference was made to the fact that in some areas the rating authority was calculating assessments on seating, in one case £1 per seat.

Mr. PEEL said this was not a fair approach to the question. He brought this matter before one rating authority and was asked to produce figures. He protested against kinemas being asked to produce figures of turnover, thus being treated differently from other types of businesses.

Winding up the discussion, the CHAIRMAN said members would be well advised to await the result of the discussions at the L.P. and F. Committee. If rating authorities were moving to revise assessments, they should be asked to leave the matter in abeyance for the time being.

INDEPENDENTS' FIELD DAY AT BRISTOL C.E.A.

Are G.C. Recommendations an Order or a Request?

THE procedure for dealing with applications for screen time by organisations was one of the items discussed at the July meeting of the Bristol branch. Support was given to the London branch on the film grading question, and committees were appointed to deal with film damage and the employment of disabled ex-Service men. The point that General Council recommendations are only recommendations and not commands was stressed. The meeting was unique in one respect—it consisted entirely of independent exhibitors, not a single representative of the circuits being present. Coun. F. G. W. Chamberlain presided.

Discussion took place on a letter from the N.S.P.C.C. asking that local kinemas should show a short film.

GEORGE REES said it was a matter that should be placed before the Ministry of Information in accordance with the decision of the branch.

The CHAIRMAN said that policy was adopted to block the number of applications. In the end it came back to be the responsibility of the exhibitor.

E. C. ROGERS thought the time had come when they should consider what they were going to do with these applications, or in the end they would be showing films for all the organisations in the country.

T. BARTON PEEL asked if it was the case that the M. of I. was dealing more with propaganda films in connection with the war than with films for these civilian organisations.

MR. REES pointed out that the idea of submitting applications to the M. of I. was on account of the question of playing time.

THE CHAIRMAN said at that time they had a weekly M. of I. film.

MR. PEEL'S suggestion that it would be best in this case to leave it to the option of individual exhibitors whether they showed the film or not was adopted.

Savings Trailer

Mr. REES said the General Council had agreed to the showing of the National War Savings trailer.

The CHAIRMAN pointed out that it would be shown weekly for an indefinite period. It had been suggested that they should have it attached to the news, but the members would not agree to that.

No Order, but a Request

E. C. ROGERS said that it ought to be made clear that while the General Council recommended these things it was not a binding agreement or a command. Otherwise members might think that they had to show the film whether they wanted to or not.

The CHAIRMAN: You have to, more or less; you can't let the General Council down. The Association agrees with a Government Department that a film shall be shown, and you could not say that the General Council had no authority to bind you to show the film, or you would be creating a very awkward situation.

The meeting agreed that the recommendation of the General Council should be carried out as far as possible.

Film Grading

A resolution pledging the branch to support the attitude of the L. and H.C. branch on film grading was carried unanimously.

GEORGE REES, who moved the resolution, said that in view of the position regarding the monopoly question he thought it would be well if they could get a system of trading that would be very much easier than what they had at present. What had been a second feature film a few years ago was now a first feature. He thought the renters were taking advantage of the shortage to make second features into first features.

Small Exhibitor Hit

The CHAIRMAN said undoubtedly the renters could say they have no more flat-rate bookings, and all the remaining features would come on percentage terms. The result would be that exhibitors would pick out the best films, whereas people had been prepared to run some doubtful films on flat rates. A great many small men could not exist if they did not have these doubtful pictures on flat rates. This was one of the most serious questions they had to face. It seemed to annoy some renters if an exhibitor made any money out of a film.

Mr. REES thought the renters were passing the buck. America referred the matter to the companies' London representatives, yet on the question of Sunday bookings they were told that America had to be consulted.

V. E. Cox expressed the opinion that exhibitors did not get together enough on the booking question.

Mr. REES gave a warning regarding post-war days, and pointed out that they had to consider what was going to happen when conditions returned to normal.

Mr. PEEL thought that no small kinema could live on 45 to 50 per cent. bookings, and he would simply be bought out at a ridiculous price.

Sunday Bookings

GEORGE REES gave particulars of the arrangement regarding Sunday solo booking with M-G-M and said that Mr. Carr, of U.A., had promised to submit the matter to his principals in America.

T. BARTON REES asked if it was not possible to show any sort of film on Sundays.

Mr. ROGERS said if a poor film was shown you did not get the people. A. B ATKINSON agreed.

Ex-Service Scheme Snag

Regarding the scheme for the employment of disabled ex-Service men in kinemas, Mr. PEEL said if they engaged these men he supposed they would not be called up again.

Mr. BRYDEN asked what would happen after the war when the former employee came back and wanted his old job. It would not be a very nice thing to stand off the ex-Service man.

The CHAIRMAN thought that the Labour Officer would try to get these ex-Service men a permanent job.

It was decided to set up a small committee to deal with the matter.

Film Damage Procedure

On the subject of film damage, which he said was a serious one, G. REES outlined the scheme that had been submitted for classes and lectures, but remarked that he did not think lectures were going to help very much in a big district like the West of England, owing to the difficulty of getting the kinema staffs together.

F. C. SMITH blamed a lot of the damage on to careless handling during transit.

Mr. ROGERS said he had a system of reports, so that they could put a finger on any fault in the film at once, and the report was in the post within two hours of the receipt of the film.

Mr. REES thought a committee might serve a useful purpose by following up definite complaints, and there was room for education, but he did not see how a committee was going to help in the outlying districts. It was physically impossible for it to operate in the West of England. He thought that the service engineers of the equipment companies might help by reporting to the committee on how films were being handled.

Mr. BRYDEN said there should be special forms, and every operator should give a report on the film as soon as it was received. He did not think they could put the onus on the service engineers.

It was agreed that a committee should be appointed, to consist of the officers of the branch, with power to co-opt.

Continued in next column

Jean Pierre Aumont, M-G-M star, whose recent picture ASSIGNMENT IN BRITTANY was recently generally released, is on his way to Britain to join the Fighting French Forces. Recently he entertained some of his to be colleagues of the Navy at Culver City, where they met Judy Garland and other M-G-M stars. Last week Aumont was married to Maria Montez at the latter's home in Beverly Hills. Janine Crispin, French actress, and Charles Boyer acted as matron of honour and best man respectively. His last picture before joining up is CROSS OF LORRAINE

SCALA, BATH, TO REOPEN

Closed Since 1942 Blitz

The Scala Picture House in the residential district of Oldfield Park—the city's only suburban kinema—will reopen on Sunday, August 1.

The theatre was damaged in the first night of the blitzing of Bath in April of last year. A bomb struck a shelter opposite, made a hole in the roof and blew in the entrance.

The local Trades Council has made persistent efforts to secure the reopening of this kinema.

On Tuesday of last week a meeting took place in the kinema between the Chief Constable of Bath, Mr. Watkins (architect, of Bristol), and the proprietor (E. Harris). Also present was Mr. Harris, junior.

Both Mr. Watkins and Messrs. Harris desire to thank the Council for thenr persistent efforts, which had secured the reopening of the kinema.

Two Birmingham Efforts

DANILO CHARITY DRIVE

Setting themselves the target of £2,000 in aid of the Services Welfare War Injuries Plastic Surgery Fund, Mortimer Dent, chairman of the Danilo circuit, and his wife are well on the way to achieving their object.

Following a highly successful concert at the Danilo, Quinton, on Sunday, July 18, Mr. Dent informs the KINE. that the total raised to date is £1,340. This was the second performance at Quinton, and although this Danilo is just outside the city boundary, the Lord Mayor and Lady Mayoress of Birmingham gave their co-operation by attending. It produced the useful sum of £324, of which amount £60 came from the collection following a brief appeal by Mr. Dent. Alec Johnson and "The Harborne Follies" provided a tasteful and varied concert programme.

Coronet Effort for R.A.F. Benevolent Fund

General Manager Arthur Dowding, of the circuit controlled by Coronet Cinema (Small Heath), Ltd., is arranging a series of charity performances in aid of the Lord Mayor of Birmingham's R.A.F. Benevolent Fund. On Sunday, August 8, the Coronet, Grange, and Kingston, Small Heath, as well as the Sheldon Cinema, Sheldon, will give special shows for that fund.

In asking the Justices at the July Sessions of the Birmingham Public Entertainments Committee to forgo the usual charity contribution, Mr. Dowding stated that the directors had agreed to give the whole of the takings to that fund.

Exhibitors' Gifts to Museum

Two well-known Birmingham exhibitors are among the donors of important gifts to the city's Museum and Art Gallery. At the last meeting of the committee it was reported that H. B. Lane had presented to the Archæological Department three Egyptian bronzes representing the God Osiris, the Goddess Neith, and Eros, the last named dating from the Roman period. W. H. Bull has presented 31 pieces of Persian pottery and tiles and other archæological objects to the Art Gallery.

Vera Lynn and Charles Victor in a scene from RHYTHM SERENADE (Columbia), reviewed in this issue

Sweet Sales in Kinemas

ARGUMENTS FOR AND AGAINST

One of the livest matters being discussed by the branches of the National Union of Retail Confectioners is the sale of confectionery in kinemas.

Opposition has been expressed at the principle of the kinema poaching on the business of another trade, on the hours of sale and on the discounts allowed exhibitors by the manufacturers.

The matter was debated recently at the meeting of the Croydon branch, at which one member said that while some opponents of kinema sales thought they were opposing on principle, in reality it might be prejudice. As a matter of fact, out of 250,000 confectionery retailers before the war, not more than 4 per cent. were solely confined to that line of business. The rest sold newspapers, tobacco, fruit, etc.—a fact which might have a boomerang effect [illegible] confectioners complained that kinem[illegible]re infringing other business. Kine[illegible]es met a public need and prob[illegible] would annoy the public. Indec[illegible]lic taste for a particular line of co[illegible]nery might be stimulated by kinem[illegible], and this would inevitably be re[illegible]d in the shop trade.

The [illegible]aker advocated co-operation betwe[illegible]inema and retailer, both in supplie[illegible]d publicity.

Ano[illegible]member objected not to the princi[illegible]but to the form in which manuf[illegible]ers maintained the kinema trade [illegible]giving it certain preference. They [illegible]t for 6 o'clock closing after the w[illegible]nd similar hours should be applie[illegible]to kinemas.

There [illegible]s no resolution.

[illegible] the Exhibitors' Pigeon

The [illegible]ict secretary of the N.A.T.K.E. [illegible]ed the Northern branch that [illegible]mbers had passed a resolution [illegible]sing their emphatic opposition to [illegible]Sunday opening of kinemas in N[illegible]e.

In r[illegible]ing receipt of the letter, the secretar[illegible]Alfred Smith) said: "I have ackno[illegible]ed receipt and suggested that the [illegible]olution should be sent to the 'compet[illegible]authorities' since they, and not the [illegible]xhibitors, had moved for Sunda[illegible]ening in the city."

BOB HOPE AT THE ODEON

Star of USO Camp Show in West End

Bob Hope will make his first appearance on the London stage as the star of a big USO Camp Show to be held on Sunday, August 1, at the Odeon, Leicester Square, at 2.30 p.m. The performance is being presented by Odeon Theatres, Ltd., the Special Service Section of the U.S. Army and the USO Camp Shows (European Theatre of Operations).

This will also be Bob Hope's last appearance in this country for the time being, as he is due to leave shortly to entertain Allied troops in another war zone.

The show at the Odeon is intended for men and women stationed in and around London who do not have an opportunity of seeing these camp shows. The performance is not intended for those who happen to be on leave in Town. The Service authorities concerned are responsible for the distribution of tickets.

A strong programme is being drawn up. In addition to the Paramount film star the company will include Adolphe Menjou, Frances Langford, Hank Ladd, Hal Le Roy, Francetta Malloy, Grace Drysdale, Stubby Kaye, Tony Romano, Jack Pepper, Eddie Cochran and Co., and Brucette.

CRITICISM OF OFFICIAL ATTITUDE TO C.M.A.

Northerners Deplore Possibility of "Divided Loyalties"

IT was probably due to the circulation of an innocuous-looking agenda that the July meeting of the Northern Branch attracted only a thin attendance. Actually, however, the discussion which arose from a mention of the Association's attitude to the C.M.A. provoked warm controversy and a sharp clash of opinion. While welcoming the principle of a managers' association, members expressed opposition to the existence of such an association within the ranks of the N.A.T.K.E., and it was decided to call a special branch meeting for July 27 specifically to discuss the C.E.A. line of action and opposition to the Managers' Association.

TOM MASSICKS inquired impatiently if and when the members were to have opportunity of broaching the matter uppermost in their minds—the proposed Managers' Association. Mr. Massick's said that the agenda explained the smallness of the attendance, and he was puzzled that the agenda omitted all reference to the Managers' Association, although the June meeting had passed unanimously a resolution that a special meeting be held to discuss this most urgent and important matter. That meeting had not been called, and he wanted to know why.

The Chairman (WILLIAM CARR) explained that there was absolutely nothing official before either the Association, its General Council, or the Northern Branch. The Association attitude, which seemed to him to be correct, was that it would be folly to make decision in reference to an organisation and a "Charter," which had not been submitted to them and of which, officially, they knew nothing whatever.

Mr. MASSICKS was not, however, to be diverted by any niceties of procedure. "I disagree with that attitude and with the attitude of the General Council," he said roundly. "It is mere procrastination and, in this matter, procrastination is likely to serve us ill. Surely we are not going to permit ourselves to be deterred from framing a policy on this dangerous matter simply because it has not yet been brought officially to our attention."

Ostrich-Like Attitude

"Members must perceive," he continued, "that the Charter has not been submitted to us because the organisers' tactics are to aim at a *fait accompli* with which to confront us. While we are waiting for them to come into the open, they are canvassing busily behind the scenes. We know all about this thing. What on earth have we to gain by pretending that we don't? The managers are being recruited in this branch of the N.A.T.K.E. while we are waiting for their organisers to move. It is absurd to allow these men to sign the forms and pay their subscriptions without letting them know unmistakably that we shall refuse to recognise any association of managers affiliated to the union catering for their subordinates."

The CHAIRMAN pointed out that General Council and members were unanimously of Mr. Massicks' opinion that such an association could not be recognised, that their attitude had been indicated unmistakably in the Press, and that the managers must, or should, be perfectly well aware of the exhibitors' views.

Was it Suppressed?

J. MOLE (Chester-le-Street) protested that the members had listened to delegates' reports without hearing one reference to the discussion of the proposed Managers' Association.

"Am I to understand from that," he inquired, "that the delegates feel themselves at liberty to withhold from the rest of us details of discussions which affect us so seriously?"

"Most certainly not," replied the CHAIRMAN, promptly. "As I said, this was a free and unofficial discussion, Council having taken the view that it could not pass official opinion upon something about which officially it knew nothing. A delegate's duty, as I understand it, is to report faithfully the decisions taken by the General Council and to indicate, so far as is possible, the factors which led to that decision. This they have done."

Mr. Mole was satisfied, but Mr. Massicks was not. He wanted the branch to state at once, and as bluntly as words would permit, that they would not recognise a Managers' Association under the ægis of the N.A.T.K.E. "There is no reason why we should wait for the organisers to make their tactical dispositions and build up their strength," he went on, vigorously.

"Let us say at once that, far from objecting to a Managers' Association, we welcome the notion; but manifestly we cannot and will not recognise the N.A.T.K.E. off-shoot."

Vigorous Action Needed

ROBERT GILBERTSON (Gosforth) supported Mr. Massicks generally. He, too, was puzzled that the special meeting authorised by the branch had not been called. "The Association may not be strong yet; but it is gaining strength steadily. The position calls for an early and vigorous response.

"For years managers have needed and sought a professional association. These people come along and offer one, and they are capturing quite a lot of men with the promise of using their united strength to secure a £9-a-week minimum. They don't deceive me, because I know something of the other side; but a good many managers have grievances, and they think they see—in my view they are mistaken—an opportunity to compel redress. It seems to me that the branch would be wise to invite members to propose alternatives at a very early date."

The Vice-Chairman (E. R. EADIE) agreed that he had some sympathy with the views expressed. If their managers became members of the same parent organisation as the operators, the usherettes and the checkers, there would be no end of staff troubles, and some of them might prove insoluble.

Opposing Loyalties

F. W. MORRISON agreed readily that it was unthinkable that the exhibitors should recognise a Managers' Association the members of which must inevitably be torn between opposed loyalties. "The

Continued in column 2

manager is the employers' representative," he said.

"He cannot represent the employer and at the same time owe, through a joint organisation, an obligation to support the demands of his subordinates."

He would, however, point out that the danger was realised at headquarters, and a request had already been made to the circuit representatives for details of the alternatives they were proposing to their managers.

The CHAIRMAN added: "I feel that we cannot act safely at present, but must wait until the information needed is forthcoming."

"It will be too late then," urged Mr. MASSICKS, in no wise appeased.

Both J. SNELL and TOM SCOTT felt that, at the worst, no harm could be done by calling the special meeting which the June meeting had approved, and in the end the Chairman accepted and the meeting approved unanimously a motion to hold the special meeting.

CHARLES CHIPCHASE (Middlesbrough) hoped, when the special meeting met, that the members who wanted action and a declaration of policy would have at least the outlines of alternative associations to propose.

TOO MANY OFFICIAL DEMANDS ON SCREEN TIME

Manchester Exhibitors' Protest

A FEELING that the facilities for screening official films which had been offered by exhibitors to Government departments were being unduly encroached upon was widely expressed at a meeting of the Manchester and Salford branch C.E.A. last week. It would be a relief to staffs if some films could be shown on weekdays instead of Sundays.

The opinion of the meeting was expressed as follows:—

Manchester and Salford branch views with concern the continued encroachments on theatre facilities for the showing of training films, unconnected with either the Home Guard or Civil Defence, and considers that in view of the long hours which staffs are now working, training films should be shown on weekdays and not on Sunday mornings.

The discussion arose on a letter from the General Secretary, who advised the receipt of an inquiry from M. of I. which wanted to know if the fire prevention training film for factory personnel were covered by the existing arrangements applying to Sunday morning shows of Home Guard and Civil Defence films. The meeting interpreted the General Secretary's reply tc M. of I. as tacit acquiescence.

Line of Demarcation Needed

Members considered that there should be a line of demarcation between training films which come within the limits of the arrangement accepted by the C.E.A. and those which did not. Was not this a case where payment ought to be made for the use of the theatre? It seemed to be inferred that the factory personnel could only attend a Sunday morning showing, but why should it be assumed that kinema staff would be available?

"Exhibitors are reluctant to grant the request, but feel they have to," commented one exhibitor.

"I think the time has come," said W. A. Hockman, "when we should request G.C. to get representatives of the various Government departments round a table, so that they might know that exhibitors were constantly being asked to give favours. Someone from the Board of Trade and the Ministry of Labour ought to be there. They do not appear to be aware of the amount of work we are doing for the Government.

"If the Public Relations Officers of the various Ministries were invited to meet our General Secretary, I think a useful purpose would be served. These Public Relations Officers recognise the importance of the screen for reaching the public."

"Nobody Loves Us"

C. W. FENNELL contended that the British film industry had never received anything like the equivalent of the acknowledgment which President Roosevelt had given to the U.S.A. trade. He had said: "Entertainment is always a national asset. Invaluable in time of peace, it is indispensable in war time."

After further discussion the meeting adopted the resolution quoted at the beginning of this report.

Salford S.O.

On the question of the adjustment of the charitable contribution for Sunday opening in Salford, secretary T. E. ROBINSON reported he had not yet received official notification of the approval of the terms negotiated with the Watch Committee.

The Chairman (H. NEWBOULD) remarked that there was little doubt of the settlement being ratified.

Objectors to Newsreel Contract

There were further manifestations of opposition to the signing of the newsreel agreement. It was stated that three branches were still against signing. Certain Manchester exhibitors maintain their adamant attitude.

Training of Ex-Servicemen

Arising from the delegates' report, which was given by A. CAPLAN, some discussion arose on a proposal to establish a sub-committee to deal with the placing of discharged and disabled ex-Servicemen available for employment. Reference was made to the Sheffield branch suggestion for enrolling auxiliary projectionists who would be available for relief duties.

Chairman NEWBOULD pointed out that in Sheffield there were many theatres under individual ownership, whereas in Manchester there was a large number of circuit halls. As most of the circuits had relief staff, the Sheffield idea would seem to be of main interest to independents.

It was decided, on the proposition of L. LEWIS, seconded by T. S. DAWSON, to obtain full particulars of the Sheffield scheme.

Payment of Trainees

Concerning the employment of discharged and disabled ex-Servicemen, an inquiry was made as to the rates of wages payable whilst a man was undergoing training, say as a projectionist. Seventy shillings per week was stated to be the lowest rate of pay.

This led to the remark that a man who had never been in an operating box before was worth only the value of a rewind boy. Everything possible would have to be done to effect the reinstatement in industry of men released from the Forces, but there should be ample training facilities, subsidised by the Government.

T. S. DAWSON thought representations ought to be made to the Government along those lines.

A sub-committee, comprising H. Newbould, T. E. Robinson, W. A. Hockman, A. Snape and T. S. Dawson, was appointed to go into the matter.

Films Committee

It was also decided to appoint a Care of Films Committee, as follows: H. Newbould, T. E. Robinson, A. Caplan, L. Lewis and E. Hamson, the K.R.S. to be invited to appoint two or three members.

W. A. HOCKMAN pointed out that Manchester had now one of the latest release dates. Hence films were being received in a condition which was not nearly as good as in other parts of the country. The quality of the prints he had received had shown considerable deterioration—in fact, some were in a "shocking condition."

Clothing Coupons

Representations which had been made by the branch via the General Secretary to the Board of Trade for coupon concessions to enable uniformed staffs to be properly clothed, elicited an unfavourable reply. The Board of Trade made it clear that it had been obliged to adopt an increasingly austere attitude; extra coupons could not be granted for uniforms, except where the uniforms were indispensable for security reasons. It was not possible to grant a concession which had been refused to other trades. Uniforms could be replaced by utility overalls, which were available in a small range of colours, at three coupons each.

Lancashire Cinema Old Boys arranged a Ladies Bowling Match. In the picture is seen Mrs. E. L. Jennings (wife of manager of Pathe's Manchester branch) bowling a winning wood, against Mrs. Fred Stanbury (wi.e of manager of Warner's branch, Manchester). In the background is secretary Bob Stott holding the Ben Gibbs cup.

Another Line of Approach

C. W. FENNELL thought the matter should not be allowed to remain as it was. It ought to be possible to get local authorities sufficiently interested to support the exhibitors' plea for concessions. If they could get the backing of the local authorities, the Board of Trade might react differently.

W. A. HOCKMAN: We asked our staff to give up one coupon per month. They gave a point-blank refusal.

The meeting decided (with two dissentients) to regard the matter as closed.

Drop in Patronage

"Everybody is experiencing a reduced tempo of business since the increased prices of admission, especially in respect of the higher-priced seats." This opinion was generally echoed. Seats selling from 2s. 3d. upwards were less popular; the seat selling at 1s. 9d. was described as "awkward."

Extra Pay for Working Harder

From the local secretary of N.A.T.K.E. was received a letter asking for consideration to be given to the question of extra pay to cleaners when they have to do the work of an employee on holidays. It was explained that when a person went on holidays it was the usual practice for the remaining staff to share out the work between them. Thus, four cleaners might do the work of five. The Union argued that, in effect, the working cleaners subsidised the payment for holidays, whereas a deputy ought to be engaged.

"You can't pay people extra for working hard," exclaimed one member.

It was decided to reply that it was not true that in the case mentioned four cleaners would do the work of five; when a cleaner was on holidays it was not the working staff who suffered, but the kinema. The cleaners did not work longer hours; if they did they would be paid overtime; the branch was complying with its agreement with the N.A.T.K.E.

It was decided to send Stan Pink, Cinematurians secretary, a good will message wishing him a speedy and complete restoration to health.

No August Meeting

No meeting of the branch committee in August, unless business warrants it.

Lido, Lichfield, Reopened

The Lido, Bore Street, Lichfield, is again in action following the serious fire which destroyed the roof and otherwise seriously damaged it in November last.

Under the guidance of Hurley Robinson, F.R.I.B.A., the well-known Birmingham kinema architect, a reconstruction scheme has been carried through, together with essential interior renovations, redecorations, etc. The official opening of the Lido took place on Wednesday of last week, when the Mayor of Lichfield (Coun. Miss A. M. Thompson) accepted the invitation of Marshall Dent to perform the ceremony.

U.S. War News Appointment

FORMER COLUMBIA EXECUTIVE

A cable from the KINE. New York correspondent announces the appointment as London representative of the U.S. Office of War Information of Lacy W. Kastner, of Columbia Pictures foreign department.

Lacy Kastner was born in England and saw active service with the British Army in France in the last war. Proceeding to the United States, he became salesman and later president of the Inter-Ocean Film Corporation.

Later in 1928 Mr. Kastner joined United Artists and went to Paris as assistant to Guy Croswell-Smith. Became general manager for Continental Europe for U.A. in 1934.

CHILD RAID VICTIMS

Attend Free Film Show

Fifteen hundred children—war orphans, youngsters whose homes have been destroyed in air raids or whose fathers are in prison camps, as well as a number of invalid children—were guests of Manager Crawford at the Savoy, Birkenhead, on Friday. The show was attended by the Mayor and Mayoress and a number of civic officials. Opportunity was taken during an interval to warn the children to keep away from E.W.S. tanks, blitzed property and air raid shelters.

A special programme of films was presented. Each child on leaving the Savoy was presented with a bag of sweets (gift of the American War Relief Fund) and a gift from a large selection of toys, which included indoor games, motor-cars, etc

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The Park Theatre, Stockholm, which Warner Bros. has just acquired, is one of the newest kinemas in the city, having been completed about a year ago. It has a capacity of about a thousand, and is situated in Sturegatan.

ESCAPE

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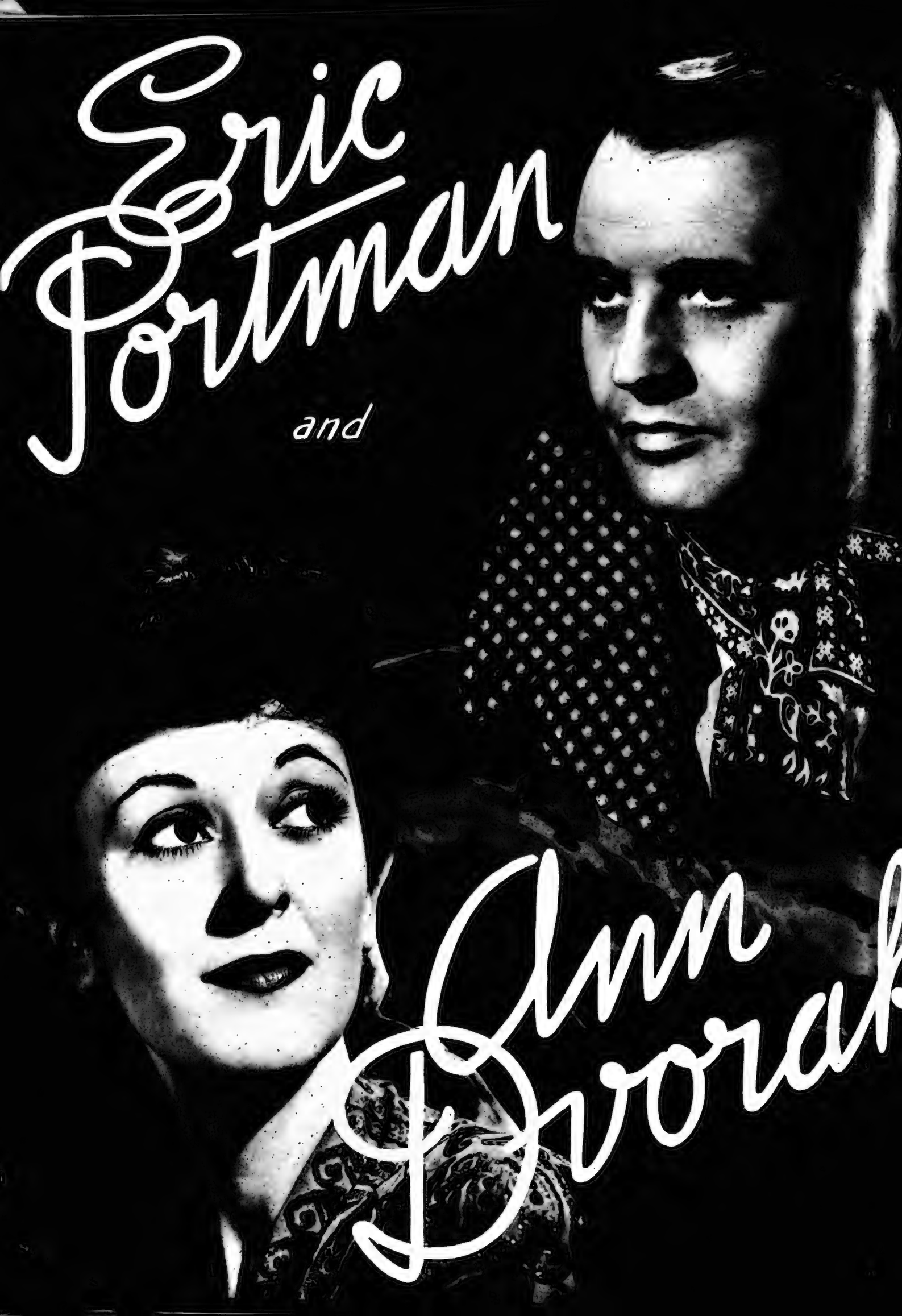

Eric Portman
and
Ann Dvorak

with

KAREL STEPANEK
RONALD WARD

PRODUCED AND DIRECTED BY

VICTOR HANBURY, LANCE COMFORT *and* **MUTZ GREENBAUM**

STORY BY PATRICK KIRWAN, MUSIC BY WILLIAM ALWYN
CONDUCTED BY MUIR MATHIESON

"Romping home a certain winner on its peppy form."—*Daily Film Renter.*

"Suspense and thrills. . . . Moves at a non-stop pace." *The Cinema.*

"First-rate popular booking. Excitement is never missing. Spectacular."

Kinematograph Weekly.

RKO RADIO PICTURES

Eric Portman

and

Ann Todd

INEMATOGRAPH WEEKL
July 29, 1943

MANCHESTER REACTION TO GRADING RESOLUTION

Booking Privileges of South Countrymen

ALTHOUGH Manchester and Salford Branch supports the London and Home Counties resolution against the grading of films, some exhibitors who want, and cannot get, films on flat rate terms, are uneasy as to the position. This was revealed at the half-yearly branch meeting on Friday. H. Newbould presided.

After A. CAPLAN had reported on the renters' grading proposal and the cable to Will H. Hays, A. SNAPE said Manchester exhibitors could not get flat rate terms on films in any category. Some people in the south had enjoyed conditions which Manchester had not. The question arose whether Manchester was in favour of grading if it would result in exhibitors getting some films on flat rates. Mention having been made of the fact that the C.E.A. had set up a Films Committee, on which neither Manchester nor S.E. Lancs branches were represented, the CHAIRMAN said this was machinery through which grievances could be handled.

"Then all I can say is that the machinery needs oiling," exclaimed E. CHESHIRE.

Individual Judgment

A. CAPLAN explained the stand of the London and Home Counties branch. He said there were 400 kinemas which had always booked films on flat rates. They contended that if they were put on percentage terms they might be asked to pay more than they could afford.

Personally, he was not in favour of interfering with booking arrangements, because he believed the exhibitor was able to decide what was best for his own business. What London and H.C. branch objected to was simply the grading of product.

The CHAIRMAN: Some flat-rate bookings have gone so high that a section of exhibitors, I believe, would be better off on percentages.

S. HALPERN: If people who are paying "flats" think they are paying too much they should have no objection to buying on percentage.

Stating that the branch should support L. and H.C., A CAPLAN said the feared trouble on grading might become aggravated. If the renters succeeded in their aim, they might want to go further and put all films on percentages. Exhibitors ought to take a long-term view of the situation.

The Right to Grade Films

Commenting on an observation by Mr. SNAPE, W. A. HOCKMAN remarked, "What adversely affects one group of exhibitors will in due course concern the rest." To this Mr. SNAPE replied that people selling a commodity had the right to grade it according to quality. What applied to other products also applied to films.

Secretary T. E. ROBINSON pointed out there was unofficial grading. Some renters' representatives asked for 50 per cent.; others said they could take 40 per cent. break; still others were willing to accept 33⅓ per cent. straight.

A. SNAPE: We are on Grade "A" now; with grading we could get some films on flat rates.

T. E. ROBINSON: The danger is that Grade "B" films might eventually be graded "A A."

Wrong View of L. and H. C. Branch

W. A. HOCKMAN said many independents seemed to hold the erroneous view that the L. and H.C. branch comprised only halls in the three major circuits and their satellites. It ought to be realised that that branch was fully representative of exhibitors. Most of the independents had always booked "flats." Mr. Snape evidently wanted that to be the position in Manchester a privilege they had never enjoyed.

Renters' "S" List

It was further explained to the meeting that in the L. and H.C. branch it was realised that the renters' "S" list was being operated, as it had been in Manchester. That list specified the theatres to which films would not be booked on flat-rate terms. It was suggested that this was the real background to the controversy.

When a resolution approving the London and Home Counties' motion was put to the meeting it was carried *nem. con.*

Clothing Coupon Values

Members reported the unwillingness of staffs to surrender coupons for uniform replacements. One reason for that was the fear of employees that they might be moved to other work, in which case they would not get coupon-value. To meet that objection one exhibitor suggested that compensation should be paid to the employee, as the uniform remained the property of the kinema.

The legality of this was questioned. it was pointed out it would be perfectly legal for the employer to take a certain number of coupons for clothing supplied for the employees' use. Trading in coupons as between employer and employee in order to replace uniforms would be an infringement of the law.

Stonewalling Ministries

D. A. HOCKMAN thought the refusal of the Board of Trade to grant clothing coupon concessions to kinemas should not be accepted as final. Exhibitors were being constantly asked for all kinds of privileges and concessions in respect of the use of the screens by the various Ministries, but whenever exhibitors asked for anything, no matter how modest, to ease their difficulties, the reply was always the same—"We are very sorry, we cannot do this or that," or "If your request is granted it would create an undesirable precedent," etc.

General Council should endeavour to get representatives of the various Ministries to a conference, at which C.E.A. spokesmen could state first what the kinemas had done and were doing, what difficulties they were experiencing and how the Ministries could assist them.

E. CHESHIRE: It is only by repeated hammering that anything will be done. We should not take "No" for an answer.

It was left to the delegates to voice the branch views at General Council.

Tribute to "Kine."

On the question of the care of films, A. CAPLAN called attention to the usefulness of the Technical Supplement of the KINE. Managers ought to pass on their copies of the Supplement to their projection staffs.

W. A. HOCKMAN: If one is able to generalise, I should say the standard of staff has deteriorated less in the theatre operating boxes than in the despatch departments of renters.

The CHAIRMAN said he had found most damage was done to films on Saturday nights, when everyone was rushing to get home. Managers should be interested in what went on in the operating rooms and see that films were handled carefully.

Refusal to Sign Newsreel Agreement

"I am afraid the newsreel situation is dead and done with," said T. E. ROBINSON. The supplementary agreement had been tamely accepted by G.C., so that exhibitors were now confronted with the alternatives of signing in order to get a news film or not signing it and taking the risks.

It was stated that three branches were still opposed to the supplementary agreement. The nominee of one Manchester theatre, who so far has refused his signature, said he might have to sign. He had taken a census of patrons and found they looked forward to the newsreel, in spite of the fact that it was full of war material.

"I feel I shall have to sign the agreement and trust to luck and my ability to pay so many guineas a week."

Other exhibitors said they had not signed. A. SNAPE added he had not only not signed, but did not intend to do so.

The SECRETARY pointed out the purpose of the newsreel rearrangement was to save film stock.

A. SNAPE: So that it is a patriotic gesture not to sign.

A. CAPLAN: More stock should be rendered available for feature films.

T. E. ROBINSON: If a big number of exhibitors did not sign, I am afraid the Board of Trade would step in, because of the propaganda value of news films.

Loss of Patronage

The CHAIRMAN reported complaints had been made by exhibitors of reduced attendances at kinemas since prices of admission had been raised. Others suggested the decline in patronage was due to the fine weather, and to the poor quality of films.

Mr. ABBOTT said it was his experience that the 1s. seat was the most popular. People would not pay 1s. 9d. if there were vacant cheaper seats. The step-up from 1s. to 1s. 9d. was too steep.

Other exhibitors confirmed this. People would not buy circle seats if there were cheaper seats downstairs. At one of the Snape theatres it was found very difficult to fill the present 2s. 9d. seats, which were quite popular when the price was 2s. 3d. Consideration was being given to bringing the price down to 2s. 3d. At another theatre the 7d. seats were filled first, after that the 1s. seats; the 1s. 9d. seats were the last to be bought.

Mistaken Clemency

The SECRETARY thought it might have been mistaken clemency on the part of the Chancellor of the Exchequer in not putting increased tax on the low-priced seats. He could not understand why the Chancellor would not agree to a percentage tax.

"That would be too easy; some people would then lose their jobs," ironically commented A. SNAPE.

E. CHESHIRE thought someone ought to have been able to "scent" difficulties that could be anticipated.

W. A. HOCKMAN reminded the meeting that there were many classes of people who were not enjoying wage increases. There were also Servicemen's wives and families, for whom provision had to be made in the way of cheap seats.

Salford S.O.

The CHAIRMAN referred to the Salford Sunday opening charitable payments. By now exhibitors ought to have received corrected invoices for the amounts due.

The meeting expressed its thanks to H. Newbould, A. Snape, L. Lewis and T. E. Robinson for their services in negotiations with representatives of the Salford Corporation.

Exhibitors and Public Service

Comment was made on the ignorance of some councillors on Kinema Trade affairs. E. CHESHIRE said the less they meddled with private enterprise and individual practices, the better it would be for the community. Exhibitors had been leaning-posts for one another much too long.

The CHAIRMAN said he had previously asked exhibitors to consider offering themselves for service on public bodies. He was sure they could give good service to the community and to the Kinema Trade by helping councils to understand the nature of the service and the difficulties they encountered. An obstacle to their entry into the council chambers was that many good people were not members of any political party.

John Clements and Mary Morris in the Ealing production UNDERCOVER which opens at the London Pavilion on July 30.

KINEMA DAMAGE

Lad Barred for Six Months

Damage to kinema seats at Ilfracombe led to the appearance before a Juvenile Court at Ilfracombe on July 19 of a 15½-years-old Ilfracombe boy, who was alleged to have caused wilful damage to the extent of 27s. 6d. to five seats at the New Cinema.

P.S. Hockin said after the boy's knife had been found under a seat in the kinema the damage ceased.

The boy, who pleaded "Guilty," was bound over and placed on probation for twelve months, ordered to pay 5s. 6d., cost of the damage, and as a personal punishment debarred from entering kinemas for six months. His knife was confiscated.

The Mayor and Mayoress of Chester distributed the prizes in a successful talent-spotting competition held at the Regal, Chester. The winners, two adults and four juniors, the Mayor congratulated manager Old and assistant manager T. Ranicar on the success of their venture. He also gave favourable mention to Norman Shann, who had played accompaniments on the kinema organ.

SUSSEX FACES UP TO POST-WAR PROBLEMS

Headquarters Executives Present

THE biggest C.E.A. gathering that Sussex has held for many years was notable for rigorous speeches which emphasise the need to face problems that will arise when the lights go up. The C.E.A. President and General Secretary, together with Simon Rowson and members of adjoining branches, were present.

The July meeting brought to Brighton the President (Coun. H. Simpson), the General Secretary (W. R. Fuller), as well as executives and members of the London and Home Counties, Portsmouth and Kent Branches.

There was a full measure of interest in the ordinary business meeting and in an informal luncheon which followed at the Regent.

A. J. SADLER, the Sussex chairman, gave a cordial welcome to the distinguished visitors, and invited the President to take the chair. He, as well as Mr. Fuller, A. J. Gale and Simon Rowson, made some notable contributions to the discussions following a report on the General Council proceedings presented by the senior branch delegate (Coun. Randolph E. Richards).

On the question of film rentals, A. J. GALE said that the fact that independent exhibitors could book certain films at flat rates gave them their only bargaining weapon, and if this were taken away from them entirely it would be a very poor outlook for the future. A system had developed by which the renters graded certain films on a percentage basis and others on flat rate, and the exhibitor found himself obliged to take the percentage basis films if he wanted the flat rate ones.

Post-war Problems.

Mr Rowson, to whose valued work on behalf of the industry many tributes were paid, said that the post-war period would bring many problems to exhibitors in seeking, as they would have to do, the removal of restrictions which the war had brought upon them. Among the matters they would have to face would be the question of relief from Entertainment Tax

In facing all these problems Mr. Rowson counselled that the industry should take the widest possible view, for the exhibitors—depending as they do on the goodwill of the public—would not be successful unless the trade as a whole was successful.

The Secretary (ARTHUR DANIELS) reported a most encouraging financial position, and the members, on the initiative of Mr. Sadler, expressed their sympathy with Fred. Maplesden in the misfortune he had recently experienced.

At the Luncheon.

Mr. Sadler presided at the luncheon, and recalled that the large gathering really began with a suggestion from the Kent Branch that Sussex might join them in London. Sussex replied by an invitation to this meeting, in which they included the London executives as well as their own friends from the Portsmouth Branch with whom, until the war, Sussex has always enjoyed combined annual summer outings.

Sussex and Portsmouth have a direct link in that both branches have Mr. Daniels as their secretary, and Mr. Fuller as well as other members spoke in high appreciation of the efficient services Mr. Daniels has rendered over so many years.

A. J. GALE took up Mr. Rowson's plea for planning now the important part which the industry will have to play in the life of the country when peace returns.

F. B. Salt and P. J. Milsom chairmen respectively of the Kent and Portsmouth Branches, acknowledged the hospitality and comradeship of the Sussex Branch.

Branch Support Valued.

The President and the General Secretary were given a most enthusiastic reception, and their references to the important part which the individual branches play in the government and well-being of the industry were much appreciated. Special reference was made to the services of Coun. Richards (a past C.E.A. President), Mr. Sadler, Dan Benjamin (his predecessor in the chair of the Sussex Branch), Reginald Briggs (vice-chairman), and, of course, Mr. Daniels.

Finally, there were some interesting reminiscences from Mr. Rowson, in whom it was enthusiastically acclaimed the industry have a most valuable liaison at the Board of Trade.

Cardiff Presentation to R. C. Alexander

The Cardiff office of Paramount was the scene of a pleasant gathering when R. C. Alexander, recently appointed to Paramount's head office as assistant supervisor, was presented with a silver cocktail shaker and two ice cups as a token of esteem from the staff of the Cardiff branch, where he had been branch manager prior to his new appointment.

R. Redvers Smith, who succeeds Mr. Alexander as branch manager, made the presentation, supported by Miss A. Holt, the branch accountant.

The Christian names of Mr. Alexander and his wife were inscribed on the cups—one on each.

Guest speaker at the next meeting of the Society of Cinematurians, which will be held at the Regal, Manchester, on Friday, August 6, will be Ald. Joseph Toole, J.P., ex-Lord Mayor of Manchester. Well known to exhibitors, who enjoy his witticisms, his friendly and liberal attitude to the kinema trade has been frequently shown.

SHEFFIELD PROCEEDS WITH RELIEF PROJECTIONIST PLAN

Growing Support by Branch Members

MORE than half the kinemas in Sheffield, and ten more in the area outside the city have approved the scheme to employ mobile, or relief, projectionists to take the place of regular men who may be away from work through sickness or holiday. Friday's meeting of the Sheffield branch was under the chairmanship of E. Clayton.

The CHAIRMAN reported that 27 Sheffield kinemas had applied to participate in the scheme, and with ten outside he thought they could now proceed to appoint suitable projectionists. They must have first-class men, and he hoped that before the next meeting they would have at least one projectionist engaged and at work.

In reply to W. DOBSON, he said there were 50 picture houses in Sheffield.

Workers' Hours

The demand of the N.A.T.K.E. that females working more than 27 hours a week should be regarded as full-time employees and paid accordingly was again discussed.

The CHAIRMAN said whether or not such females were full-time employees depended on the interpretation of the clause dealing with part-time staff. The N.A.T.K.E. claimed that if an employee worked more than 27 hours she was a full-time employee.

The point had been discussed for a long time, and it was decided to refer the matter to the general secretaries of the C.E.A. and the N.A.T.K.E. It was hoped that Mr. Fuller, Mr. O'Brien and the two Sheffield delegates could meet before the last General Council meeting, but Mr. O'Brien was out of town. Mr. Fuller had agreed to see Mr. O'Brien and to let Sheffield know what the N.A.T.K.E. really wanted.

Coun. GENT moved that the negotiations be continued with the N.A.T.K.E. and in the presence of the two general secretaries; this was seconded by W. A. TIMPERLEY and carried.

Preserving Prints

Following the complaints about film damage made at the previous month's meeting, a reply was received from the N.A.T.K.E. suggesting a meeting with the C.E.A. with the object of avoiding damage.

W. A. TIMPERLEY said the blame was not wholly on the side of the kinema staffs handling films, for a few weeks ago he received a box from a renter's office which was in a shocking condition. It showed that some renters did not examine films before sending them out.

Coun. HAROLD GENT said the matter was considered at the last meeting of the General Council, who suggested that each branch should appoint a "Care of Films Committee" and arrange with the N.A.T.K.E. for lectures to projectionists and other members of staffs. It was now necessary for films to be exhibited for longer periods and unless they were cared for the subsequent runs would suffer considerably.

One of the causes of undue wear was the way films were packed in transport boxes. While they had to put up with the kind of box now in use it should be the special care of employees to see that films were properly packed.

Coun. Gent thought that nothing but good could come from the appointment of a "Care of Films Committee."

It was agreed to form the committee, and E. C. Clayton, W. E. Harte, W. A. Timperley, Len Shaw and F. S. Neale were elected.

Adjustment of Dates

The branch decided, on the motion of W. E. HARRISON, to hold their monthly meetings a week later than usual instead of within two or three days of the General Council meetings. This will give members an opportunity of considering the report of the General Council and raising any questions in connection with it at the branch meetings.

Minority Reports

On the proposition of Coun. GENT, seconded by F. S. NEALE, it was decided to give notice to amend Standing Order No. 13 of the General Council to allow minority reports to be presented, providing that such reports were signed by not less than 33 per cent. of the members.

A big show for the United States and Allied forces was put on recently by W. Southan Morris at the Regal, Watford. Among the entertainers was Bob Hope, the Paramount star, and Frances Langford. Mr. Morris persuaded Bob's 100-year-old grandfather to attend.

FIRE-WATCH FINE

For failing to fire-watch, on May 26, at the Gaumont, Liverpool, of which he was manager, Stanley Vincent Murdoch, aged 27, was fined £5 on July 19.

Murdoch pleaded "Not guilty." Six similar summonses, referring to other dates, were dismissed, and one withdrawn.

The prosecution said there was no complaint against the owners of the kinema. It was alleged that defendant failed to fire-watch, and left a paid fire-watcher to do it alone.

Murdoch claimed that he had carried out his duties on the dates mentioned, with the exception of May 26, when he was not well, and had slept in his dressing room.

A cleaner stated that she gave defendant a cup of tea on the mornings following the dates of the summonses, except May 27.

York Raises £814 for Red Cross

The week's collection in York kinemas in aid of the Red Cross and St. John Prisoners of War Parcels Fund realised a total of £814 1s. 0½d.

Individual kinema totals were: Clifton, £56 9s. 0½d.; St. George's Hall, £93 16s. 5d.; Regal, £170 1s. 9d.; Electric, £27 5s. 6d.; Rialto, £83 3s.; Odeon, £285; Coney Street Picture House, £98 5s. 4d. The Kirkmoorside Electric Cinema raised £12.

MANY ENROLMENTS FOR TRAINING SCHEME

Northern Ireland C.E.A. Contribute to Preliminary Expenditure

THE Northern Ireland training scheme for projectionists is proving a great attraction, and already over 100 applications for enrolment have been received. The Northern Ireland Branch of the C.E.A. decided to give the scheme the fullest support possible and placed £50 at the disposal of the special sub-committee to defray preliminary expenses.

T. H. MACDERMOTT, the chairman, said that the classes would, all being well, start in September.

He extended a cordial welcome to Sidney K. Lewis, of whom they had happy memories because he had inaugurated their Branch, and Roland Lea, Theatre Controller of A.B.C., whom they were glad to have with them on his first visit to Northern Ireland.

Mr. Lewis had a busy time answering questions when the newsreel contracts came up for discussion. Members stated that they did not like the way the contract was worded and that many of them still refused to sign it.

He defended the action of the General Council and said that the arrangements had been made in the best interests of the Trade. The Board of Trade had insisted upon drastic film economies, and the deputation had chosen to have the newsreels arrangement rather than have to ask exhibitors to cut down the time for feature programmes. Exhibitors were safeguarded against any hardships by reason of the fact that their complaints would be dealt with by the special joint committee. The meeting decided that the question should be considered by the Committee to report at the next branch meeting.

Benevolent Fund

B. K. M'GUIGAN reported that the Northern Ireland Cinemas and Theatres Benevolent Fund was working excellently. They had nearly £1,800 in hand and 400 members. It was felt that the Northern Ireland Fund should have the same recognition as the British, Scottish and Eireann ones by the K.R.S.

The following resolution was carried unanimously:

"That the branch fully approves of the Cinemas and Theatres Friendly Society and its benevolent aims and objects, and requests the K.R.S. to recognise the society in similar manner to the C.T.B.F., the Scottish Benevolent Fund, and the Eireann Benevolent Fund, and that the General Council be invited to support the application."

Entertainment Tax

It was reported that a letter had been received from the Entertainment Tax Section of the Northern Ireland Ministry of Finance that after a careful examination of the regulations in conjunction with the British officials the Ministry's inspectors had the right to ask patrons for their halves of admission tickets.

Governor's Fund

The Governor of Northern Ireland wrote acknowledging a cheque for £1,000, being the first instalment from the trade towards the Governor's Fund. His Grace stated that the gift was a handsome one, and in expressing his thanks said that the committee at its next meeting would probably decide that it be sent to the C.E.A. Red Cross Prisoners of War Fund appeal.

Vote of Sympathy

Mr. MACDERMOTT moved that a message of sympathy be sent to the relatives of the late Mr. Charles O'Dowda, of the Picture House, Royal Avenue, Belfast, saying that Mr. O'Dowda had been a great friend and a great asset to the trade.

Employees' Club

A request from employees for support for a kinema employees' social club was referred to the committee.

Visitors' Thanks

Thanking the branch for its welcome, S. K. LEWIS said that he had looked forward with great pleasure to his visit. The General Council and the trade in England regarded Northern Ireland with the utmost possible affection. Mr. Lea said that the visit had been a memorable one for him. He was looking forward to other visits.

"MISSION TO MOSCOW"

Soviet's Outright Buy

Warner Bros.' "Mission to Moscow" has been sold outright for exhibition throughout the Soviet Republic. The purchase was conducted by the Soviet Mission in America. Prints of the film are already en route for Moscow

Continued from page 3

"HOLIDAYS AT HOME" MENACE TO TRADE

tions put upon the town by the Corporation Act of 1931, which he described as "one of the most disgraceful sections that any municipality has ever allowed to be put into an Act of Parliament."

Competitive Dabblers

A local Press comment runs:—

"Already there is some speculation as to whether members of the Council are toying with the idea of the Corporation running its own shows in competition with the established entertainment houses in the town, where, it will be remembered, **there have been some lamentable experiences in the past in this form of municipal trading with the ratepayers' money—and for which the ratepayers themselves have to foot the bill if, through inexperience or any other reason, the speculation fails.**

"Much valuable and important work lies ahead of the committee in planning the restoration and development of the amenities which come legitimately within the scope of the Corporation, without its seeking to dabble in a field of enterprise in which Brighton has always been noted for its comprehensive service."

A tense moment from BATAAN, forthcoming M-G-M picture which has been accorded enthusiastic raves by U.S. press critics.

Sheffield Exhibitors' Records

THREE MANAGERS WITH 80 YEARS' SERVICE

THERE are several kinema officials in Sheffield with records of service with one firm extending over 25 years. One is reminded of this by the fact that Arthur J. Ollerenshaw, manager of the Coliseum, Spital Hill, Sheffield, has just celebrated his 25 years' service in this capacity. Len Shaw, of the Union Street Picture House, and Byron Peech, manager of the Woodseats Picture House, have even longer records, but in the case of Mr. Peech his 30-odd years' service has been as operator and then as manager.

Mr. Ollerenshaw became manager of the Coliseum on July 18, 1918, and is now one of the best known managers in Sheffield. He organised the Sheffield Cinema Ball which, before the war, was the event of the year, and he has taken an active part in the Cinema sports club, being president.

A. J. OLLERENSHAW

He has had a good deal of adventure in his life apart from the "kick" he has had out of kinema life. He fought in the South African War and was selected to represent his battalion at the coronation of King Edward VII. He was recalled for service in the first World War and took part in the landing in Gallipoli, where he was badly wounded and discharged. When he had recovered from his wounds he was appointed manager of the Coliseum.

Mr. Peech has been at the Woodseats Picture Palace, Sheffield, for 32 years. He started as operator and was appointed manager nearly 20 years ago. He has been connected with the industry almost from the start, and has touched many branches, having been cameraman, darkroom worker, operator and manager.

'THE FOUR FEATHERS'

Ealing-Korda Deal

Ealing Distribution have arranged to reissue Korda's highly successful Technicolor film version of A. E. W. Mason's "The Four Feathers."

The Trade will readily recall the earlier triumphs of this big screen presentation of a big story, with its beautiful acting and highly spectacular qualities.

"The Four Feathers," which Zoltan Korda directed and stars John Clements, Ralph Richardson, C. Aubrey Smith and June Duprez, is to be Trade-shown at the Cambridge Theatre on Monday, August 23, at 2.30 p.m. Provincial Trade shows are also being arranged.

Sam Eckman has also booked "The Four Feathers" for the Empire, Leicester Square, where it will have an exclusive West End run.

Birmingham C.M.A.

An encouraging attendance was forthcoming for last Sunday's (July 25) meeting of the Birmingham and District branch of the C.M.A., held at the Futurist Theatre, over which Mr. G. A. Richardson (Stirchley Pavilion) presided.

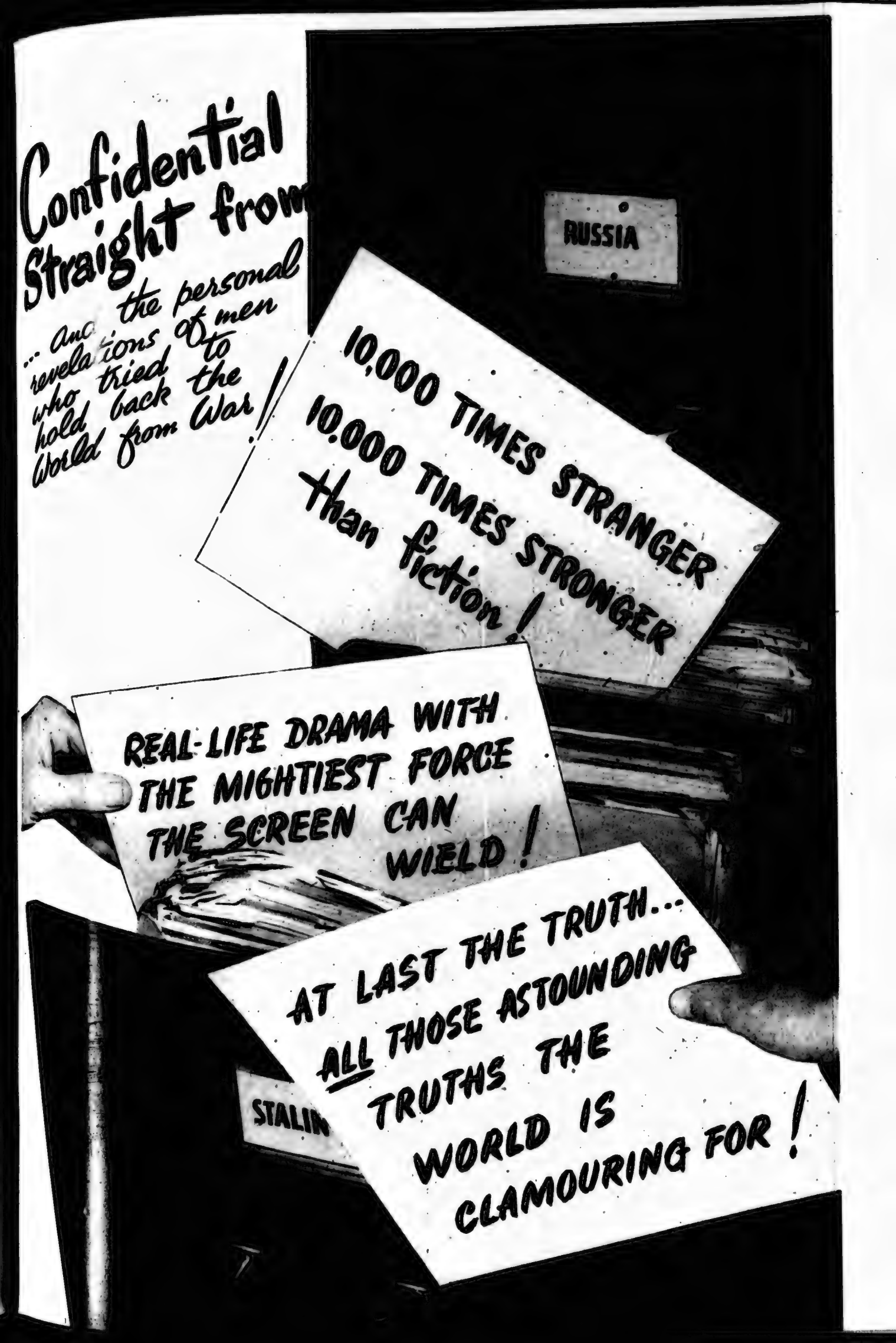
Reports submitted showed that the membership is steadily increasing, and a number of applications were approved. Various suggestions were made for contacting managers in the various townships adjacent to the city.

Having met fortnightly in order to get the branch into working order, it was agreed that monthly meetings should be resorted to in the future. The next meeting of the branch was fixed for Sunday August 22.

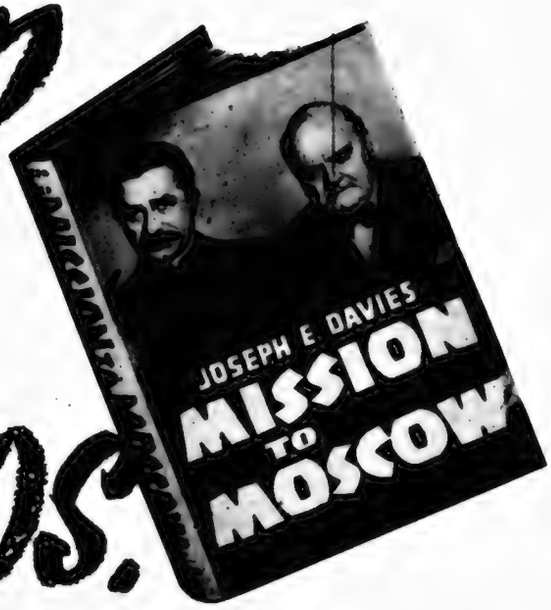
Ealing Distribution—Promotion

George Leith, sales representative in the Cardiff area, has been promoted by Sidney Taylor, General Sales Manager, Ealing Distribution, Ltd., to Branch Manager at Liverpool. He is succeeded by Albert Lawrence. Another Ealing Distribution appointment is that of H. Freed, who joins the London Sales Force.

The British Library


Confidential
Straight from
... and the personal revelations of men who tried to hold back the World from War!
RUSSIA
10,000 TIMES STRANGER
10,000 TIMES STRONGER
than fiction!
REAL-LIFE DRAMA WITH THE MIGHTIEST FORCE THE SCREEN CAN WIELD!
AT LAST THE TRUTH... ALL THOSE ASTOUNDING TRUTHS THE WORLD IS CLAMOURING FOR!
STALIN

So big that it takes unchallenged leadership over ALL WARNER BROS. STUPENDOUS BOX-OFFICE ACHIEVEMENTS in 30 HISTORY-MAKING YEARS!



How is

RIGHT

You'll know
when you se

THIS

ONE

SHARE MARKET

	This week.	Movement.
Theatres Ord. ..	64/3	— −/3
Pic.Corp.5/-Ord.	15/6	+ −/9
	23/9	— −/3
Pref. ..	£102½	—
Debs. ..	19/9	+ −/3
Ord.	3/10½	+ −/1½
Dom. Films £1 ..	11/−xd.	—
¼% Pref. 10/−	4/3	—
Prov. News. 5/−	6/6	—
evision Dfd. (6d.)	4/1½	+ −/6
hromex 5/- Ord.	14/6	—
British Ord. 10/−	7/3	+ −/3
" Ord.	20/−	+ −/3
1st Pref. ..	£102	—
Debs. ..	12/6	—
Thc. Prefd. ..	£102½	+ 5/−
% A 1st Mort. Deb.	1/9	+ −/3
and 1/- Def. ..	17/−	+ 1/−
Prefd. Ord. ..	37/−	+ −/9
pires £1 Ord. ..	21/−	—
Cum. Pref. ..	16/4½	+ −/4½
/- Ord.	21/4½	—
Pref.	£102½	—10/−
Debs.	31/−	+ 1/−
% Cum. Pref. ..	29/−	+ −/6
n. " A " Pref. £1	28/−	— −/6
n. " B " Pref. £1	25/6	— −/1½
st. 7% Pref. ..	3/3	—
.. .. ..	7/0½	—
y (Films) 6% Pref.	10/5½	— −/0½
Corp.	−/9	—
Cent. Ord. ..	3/−	— −/3
Pref.	2/6	—
nemas Ord. ..	19/6	—
Pref.	18/1½	— −/4½

ares unless otherwise stated.

KO-RADIO'S BOX-OFFICE SCHEDULE

rther batch of RKO-Radio ce successes will be pre- during the coming months. on the new line-up is " The the Limit," which brings staire back to the studio he made his greatest suc- Joan Leslie is featured with Slack and his band.

Grant is the star of " Mr. romantic comedy drama, ntroduces Grant as Joe, the a " big-time " gambler. Day has the leading femi- le.

Arthur is teamed with John in " A Lady Takes a " in which comedy is the inating note.

bardier," with Pat O'Brien, h Scott and Anne Shirley, ther forthcoming feature. on the new line-up is Sparrow," with John Gar- rred and Maureen O'Hara, O'Driscoll and Patricia n in the major supporting

oard Man " is being pro- y Val Lewton, responsible People." Dennis O'Keefe, Hilliard, Jean Brooks and re featured. RKO-Radio's " Tarzan " production, and the Sheik," is in pro- with Johnny Weissmuller, Kelly, Johnny Sheffield and ger.

on in Danger," with Tom again playing the starring and " Mexican Spitfire's Event," with Lupe Velez n Errol again co-starred.

Watch Committee has just dis- 1,068, proceeds from Sunday haritable contributions from amongst local charities. The ota goes to the Mayor of Old- treas Fund, and 10 per cent. he C.T.B.F.

Constance Bennett and Roland Young in a scene from TOPPER TAKES A TRIP, which Renown is Trade showing on August 5

Company Notes and News

NEW PRIVATE COMPANIES

Regal, Exmouth, Ltd. — Registered July 6. Capital £1,050 in 1,000 6 per cent. cumulative preference shares of £1 each and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Solicitors: Upton, Britton and Lumb, 37, Bedford Square, W.C.1. Registered office: 6, Culross Street, W.1.

MORTGAGES AND CHARGES

West of England Cinemas, Ltd., 2, St. Andrews Place, Cardiff.—Charge on freehold premises known as Astoria Cinema, Ystradgynlais, Brecon, dated June 24, 1943, to secure £3,500 and further advances. Holder: John H. Jones, Kshanto, Upton Way, Broadstone, Dorset.

M. J. James, Ltd., kinema owners, etc., Cardiff.—Issue on June 30, 1943, of £900 debentures, part of a series already registered.

Cinema Ground Rents and Properties, Ltd., 49, Park Lane, W.1.—Mortgage and charge on (a) leasehold property known as The Plaza, Bexley, Kent, and (b) freehold property known as the Plaza, Crosby Road North, Waterloo, dated June 21, 1943, to secure all moneys due to National Provincial Bank, Ltd.

SATISFACTIONS

Billericay Cinema, Ltd., Waterloo Chambers, Chelmsford.—Satisfaction in full on June 5, 1943, of debenture dated February 18, 1938, and registered February 26, 1938, securing all moneys due to Barclays Bank, Ltd.

Wickford Cinemas, Ltd., Waterloo Chambers, Chelmsford.—Satisfaction in full on June 5, 1943, of debenture dated August 25, 1936, and registered August 27, 1936, securing all moneys due to Barclays Bank, Ltd.

West of England Cinemas, Ltd., 2, St. Andrews Place, Cardiff.—Satisfaction in full on June 22, 1943, of charge dated February 17, 1934, and registered February 19, 1934.

A.B.P.C. ACCOUNTS AND DIRECTORS' REPORT

Union Results will be included Next Year

DETAILED analysis of the accounts of A.B.P.C. which has declared a final dividend for the year of 17½ per cent. and a 2½ per cent. bonus were issued this week by the directors. Net profit for the year is £374,394, compared with £406,595. Profits do not include those of Union Cinemas, Ltd., but it is proposed in future to synchronise the issue of the accounts of both companies, which will then include those of Union.

Gross dividends and income of the parent company for the year to March 31 last amounted to £1,231,996, compared with £1,246,257 for the previous year.

After deducting £150,983 debenture interest; £175,000 (same) for depreciation and amortisation; and £529,012 (£507,431) for taxation, the net profit for the year is £374,394, compared with £406,595.

Consolidated trading profits of the whole group fell from £1,579,550 to £1,510,443.

Out of the parent company's net profit £15,000 is taken for war damage insurance; £100,000 being the cost of debenture conversion; general reserve £100,000 (same); and the usual preference dividend.

To meet these deductions and also the payment of 17½ per cent. on the ordinary capital as compared with 15 per cent., it has been necessary to draw on the carry forward to the extent of about £75,000, leaving the amount carried forward at £100,340.

The profits do not include the results of Union Cinemas, Ltd., and Adelphi, Ltd.

Increased Investments

The balance sheet shows an advance in investments and subsidiary companies from £2,600,467 to £3,415,835. This is due mainly to the acquisition of the balance of the ordinary share capital of Union Cinemas, Ltd.

Trade and sundry investments, on the other hand, show a marked reduction, from £630,029 to £17,078. This is largely due to the realisation of the investment in Metropolis and Bradford Trust, Ltd.

The directors state that the Corporation's kinemas have again had a successful year's trading, and that the trading for the current year continues to be satisfactory.

So far as conditions permitted, film production was maintained on a satisfactory basis.

Union Cinemas Deal

With reference to the acquisition of the entire ordinary and " A " ordinary shares of Union Cinemas, it is stated

Continued at foot of column 2

that the directors are considering a proposal to extend the current accounting period to March 31, 1944, so that the account of the two companies will be synchronised. This is to be followed by an inclusion of Union Cinema results with the accounts of the Corporation, so as to present a complete picture of the whole group.

The 16th ordinary general meeting will be held at the Regal Cinema, Marble Arch, London, W.1, on Wednesday, August 4, at 12 noon.

KINEMA ISSUES ACTIVE

Kinema issues showed increased activity resulting probably from the Rank-Board of Trade negotiations and the announcement that A. G. Allen's resignation was unconnected with any changes of policy on the part of the A.B.P.C. board.

A.B.P.C. ordinary advanced 9d. to 15s. 6d., while Odeon ordinary put on 4½d. at 16s. 4½d. In the P.C.T. group the new 10 per cent. pref. advanced 1s. to 31s., and the " A " pref. 6d. to 29s. The " B " pref., on the other hand, were 6d. lower at 28s.

The Gaumont group was quiet. A.P.P.H. ordinary put on another 3d. at 19s. 9d. Moss Empires were in demand, too, rising 9d. to 37s.

Elsewhere, Madame Tussauds issues advanced on the clearing off of three years' debentures arrears, the 1s. deferred rising 3d. to 1s. 9d., and the preferred 1s. to 17s., while Dufay Chromex advanced 6d. to 4s. 1½d.

KINEMA ORGANIST'S BANKRUPTCY

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Ealing's Prophetic Production—

"YELLOW CAESAR"

Exit Mussolini!

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MISSION

WALTER ANN

HUSTON • HARDING

Geo. Tobias • Oscar Homolka • Gene Lockhart • Helmut Dantine

Directed by MICHAEL CURTIZ

Screen Play by Howard Koch • From the Book by Joseph E. Davies • Music by Max Steiner

PICTURE EVER MADE!

[illegible]RE MARKET

		This week.	Movement.
[illegible]n I...	[illegible]s Ord. ..	64/3	— −/3
Assoc. Brit.	[illegible]Corp.5 Ord.	15/6	+ −/9
6%...	..	23/9	— −/3
4½%...	..	£102¾	—
A.P.P.H.	..	19/9	+ −/3
Brit. & Dom.	[illegible]ibus £1 ..	3/10½	+ −/1½
Brit. Lion	[illegible]f. 10/-	11/-xd.	—
Capital Pr...	[illegible]s 5/-	4/3	—
Cine. Tele...	[illegible]d. (6d.)	6/6	—
Dufay-Chr...	Ord.	4 1½	+ −/6
Gaumont-...	Ord. 10/-	14/6	—
" 1...	..	7/3	+ −/3
5½%...	f. ..	20/-	+ −/3
5½%...	..	£102	—
4½%...	..	12/6	—
General Th...	[illegible]d. ..	£102¾	+ 5/-
6½%...	Mort. Deb.	1/9	+ −/3
Mdme. Tussaud...	Def. ..	17/-	+ 1/-
£1 Pref...	[illegible]rd. ..	37/-	+ −/9
Moss Empires	Ord. ..	21/-	—
£1 Cum...	[illegible]ef. ..	16/4½	+ −/4½
Odeon 5...	.. ..	21/4½	—
6%...	.. ..	£102¾	—10/-
5%...	.. ..	31/-	+ 1/-
P.C.T. 10...	Pref. ..	29/-	+ −/6
Cum...	Pref. £1	28/-	— −/6
Cum...	Pref. £1	25/6	— −/1½
Const...	Pref. ..	3/3	—
Symphony...	.. ..	7 0¾	—
Sound City (1 [illegible]hus) 6%	Pref.	10 5½	— −/0¾
Stoll Th. Corp...	.. ..	9	—
Twentieth Cent...	Ord. ..	3/-	— −/3
6% Pref...	.. ..	2/6	—
Union Cinemas	Ord. ..	19/6	—
1st Pref...	.. ..	18/1½	— −/4½
2nd Pref...	.. ..		

£1 shares unless otherwise stated.

RKO-RADIO'S BOX-OFFICE SCHEDULE

A further batch of RKO-Radio box-office successes will be presented during the coming months.

First on the new line-up is "The Sky's the Limit," which brings Fred Astaire back to the studio where he made his greatest successes. Joan Leslie is featured with Freddie Slack and his band.

Cary Grant is the star of "Mr. Lucky," romantic comedy drama, which introduces Grant as Joe, the Greek, a "big-time" gambler. Laraine D[illegible] has the leading feminine rôle.

Jean Ar[illegible]ur is teamed with John Wayne [illegible] "A Lady Takes a Chance," [illegible] which comedy is the predomin[illegible]g note.

"Bomb[illegible]er," with Pat O'Brien, Randolph[illegible]ott and Anne Shirley, is anoth[illegible] forthcoming feature. Fifth or[illegible]he new line-up is "Fallen [illegible]rrow," with John Garfield star[illegible] and Maureen O'Hara, Martha [illegible]riscoll and Patricia Morrison[illegible] the major supporting rôles.

"Leop[illegible]Man" is being produced [illegible]l Lewton, responsible for "Ca[illegible]ple." Dennis O'Keefe, Harriett[illegible]ard, Jean Brooks and Margo [illegible]atured. RKO-Radio's second [illegible]arzan" production, "Tarzan[illegible] the Sheik," is in production [illegible] Johnny Weissmuller, Nancy J[illegible] Johnny Sheffield and Otto Kr[illegible]

"Fal[illegible]n Danger," with Tom Conway [illegible] playing the starring rôle, [illegible]"Mexican Spitfire's Blessed [illegible]ut," with Lupe Velez and Le[illegible]rol again co-starred.

Oldham [illegible]ersed [illegible] deficiency [illegible]cinemas, [illegible]uggest [illegible]ation [illegible]

[illegible]h Committee has just dis[illegible] proceeds from Sunday [illegible]able contributions from [illegible]gst local charities. The [illegible]goes to the Mayor of Old[illegible] Fund, and 10 per cent. [illegible]T.B.F.

Constance Bennett and Roland Young in a scene from TOPPER TAKES A TRIP, which Renown is Trade showing on August 5

Company Notes and News

NEW PRIVATE COMPANIES

Regal, Exmouth, Ltd. — Registered July 6. Capital £1,050 in 1,000 6 per cent. cumulative preference shares of £1 each and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Solicitors: Upton, Britton and Lumb, 37, Bedford Square, W.C.1. Registered office: 6, Culross Street, W.1.

MORTGAGES AND CHARGES

West of England Cinemas, Ltd., 2, St. Andrews Place, Cardiff.—Charge on freehold premises known as Astoria Cinema, Ystradgynlais, Brecon, dated June 24, 1943, to secure £3,500 and further advances. Holder: John H. Jones, Kshanto, Upton Way, Broadstone, Dorset.

M. J. James, Ltd., kinema owners, etc., Cardiff.—Issue on June 30, 1943, of £900 debentures, part of a series already registered.

Cinema Ground Rents and Properties, Ltd., 49, Park Lane, W.1.—Mortgage and charge on (a) leasehold property known as The Plaza, Bexley, Kent, and (b) freehold property known as the Plaza, Crosby Road North, Waterloo, dated June 21, 1943, to secure all moneys due to National Provincial Bank, Ltd.

SATISFACTIONS

Billericay Cinema, Ltd., Waterloo Chambers, Chelmsford.—Satisfaction in full on June 5, 1943, of debenture dated February 18, 1938, and registered February 26, 1938, securing all moneys due to Barclays Bank, Ltd.

Wickford Cinemas, Ltd., Waterloo Chambers, Chelmsford.—Satisfaction in full on June 5, 1943, of debenture dated August 25, 1936, and registered August 27, 1936, securing all moneys due to Barclays Bank, Ltd.

West of England Cinemas, Ltd., 2, St. Andrews Place, Cardiff.—Satisfaction in full on June 22, 1943, of charge dated February 17, 1934, and registered February 19, 1934.

A.B.P.C. ACCOUNTS AND DIRECTORS' REPORT

Union Results will be included Next Year

DETAILED analysis of the accounts of A.B.P.C. which has declared a final dividend for the year of 17½ per cent. and a 2½ per cent. bonus were issued this week by the directors. Net profit for the year is £374,394, compared with £406,595. Profits do not include those of Union Cinemas, Ltd., but it is proposed in future to synchronise the issue of the accounts of both companies, which will then include those of Union.

Gross dividends and income of the parent company for the year to March 31 last amounted to £1,231,996, compared with £1,246,257 for the previous year.

After deducting £150,983 debenture interest; £175,000 (same) for depreciation and amortisation; and £529,012 (£507,431) for taxation, the net profit for the year is £374,394, compared with £406,595.

Consolidated trading profits of the whole group fell from £1,579,550 to £1,510,443.

Out of the parent company's net profit £15,000 is taken for war damage insurance; £100,000 being the cost of debenture conversion; general reserve £100,000 (same); and the usual preference dividend.

To meet these deductions and also the payment of 17½ per cent. on the ordinary capital as compared with 15 per cent., it has been necessary to draw on the carry forward to the extent of about £75,000, leaving the amount carried forward at £100,340.

The profits do not include the results of Union Cinemas, Ltd., and Adelphi, Ltd.

Increased Investments

The balance sheet shows an advance in investments and subsidiary companies from £2,600,467 to £3,415,855. This is due mainly to the acquisition of the balance of the ordinary share capital of Union Cinemas, Ltd.

Trade and sundry investments, on the other hand, show a marked reduction, from £630,029 to £17,078. This is largely due to the realisation of the investment in Metropolis and Bradford Trust, Ltd.

The directors state that the Corporation's kinemas have again had a successful year's trading, and that the trading for the current year continues to be satisfactory.

So far as conditions permitted, film production was maintained on a satisfactory basis.

Union Cinemas Deal

With reference to the acquisition of the entire ordinary and "A" ordinary shares of Union Cinemas, it is stated

Continued at foot of column **2**

that the directors are considering a proposal to extend the current accounting period to March 31, 1944, so that the account of the two companies will be synchronised. This is to be followed by an inclusion of Union Cinema results with the accounts of the Corporation, so as to present a complete picture of the whole group.

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New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Before the Raid ... (M-G-M)—British.	34 min. (U)	——	Documentary of occupied Norway made by the Crown Film Unit. Theme well developed, photography impressive.	Good general featurette. Safe for family.
*Escape to Danger (RKO-Radio)—British.	91 min. (A)	Eric Portman, Ann Dvorak, Karel Stepanek.	Spectacular and actionful espionage romantic melodrama. Characterisations very good, thrills big and staging excellent.	First-rate popular booking. Safe for youngsters.
Good Fellows, The (Paramount)—American.	70 min. (U)	Cecil Kellaway, Helen Walker, Diana Hale.	Refreshing domestic comedy. Story good, acting natural and atmosphere impeccable.	Acceptable supporting proposition for all classes and the family.
Henry Plays Cupid (Paramount)—American.	64 min. (U)	Jimmy Lydon, Diana Lynn, Vera Vague.	Domestic comedy drama, the latest of the Henry Aldrich series. Story neat and amusing and characterisation and acting good.	Good support for all classes, family included.
Hitler's Madman ... (M-G-M)—American.	84 min. (A)	Patricia Morison, John Carradine, Alan Curtis.	Underground melodrama turning on the massacre of Lidice. Story factual in outline, but very theatrical in interpretation.	Title booking, mainly for industrial audiences. Hardly the fare for juveniles.
*Laugh it Off ... (Anglo-American)—British.	78 min. (U)	Tommy Trinder, Jean Colin, Edward Lexy.	Excellent topical musical-comedy burlesque. A regimental concert party provide just the type of variety programme to give the troops.	Entertainment for everyone. the whole family will find full share of fun.
Mission to Moscow (Warner)—American.	119 min. (U)	Walter Huston, Ann Harding, Gene Lockhart.	Elaborate and impressive, if controversial, dramatic documentary based on Joseph E. Davies's best seller. Acting impressive, dialogue first-class, direction imaginative and staging stupendous.	Outstanding documentary. Hardly suitable for youngsters.
New Gulliver, The (G.B.)—Russian.	75 min. (U)	V. Konstantinov	Clever Russian puppet picture dealing with a social-minded Gulliver. Technically very ingenious and amusing.	Very good specialised hall booking.
*Rhythm Serenade (Columbia)—British.	185 min. (U)	Vera Lynn, Peter Murray Hill, Jimmy Clitheroe.	Refreshingly ingenuous home-front romantic musical comedy drama. Story artless yet friendly. Star in great form and numbers tuneful.	Capital general booking. Great for the family.
Road to Zanzibar (Paramount)—American.	92 min. (U)	Bing Crosby, ... Bob Hope, Dorothy Lamour.	Crazy comedy of two vaudeville performers whose adventures and otherwise among cannibal tribes in Africa are one riot of amusement from opening to curtain.	For those who want to laugh —this is it.
Striptease Lady (United Artists)—American.	91 min. (A)	Barbara Stanwyck, ... Michael O'Shea ... J. Edward Bromberg.	Who-dun-it musical murder mystery melodrama. Story confused, but burlesque show trimmings effective.	Star and title novelty musical thriller for the industrial masses. Not suitable for youngsters.
Tanya (Butcher)—Russian.	72 min. (U)	Lubov Orlova, Yevgeny Samoilov, Elena Tyapkina.	Russian romantic musicale with synchronised dialogue, lyrics and music. Story friendly, staging excellent.	Attractive light booking particularly for family, industrials and juveniles.

* A British Picture.

REVIEWS FOR SHOWMEN

Rhythm Serenade

Columbia. British (U). Directed by Gordon Wellesley. Featuring Vera Lynn, Peter Murray Hill and Jimmy Clitheroe. 7,864 ft. Release not fixed.

REFRESHINGLY ingenuous "home front" musical comedy drama telling of romance between a gifted singing mistress, who puts the importance of the job before the glamour of a uniform, and a war-scarred Commando. The tale is not particularly well knit, neither does it take the quickest path to its obvious happy ending, but it, nevertheless, patterns into agreeable popular entertainment.

Its sheet anchor is Vera Lynn. Her acting has acquired polish, she faces the camera with confidence and, whenever given the opportunity, proves that she is a peeress in her own right when it comes to interpreting modern sentimental ditties. Her name, pull and performance are its open sesame to certain popular, family and industrial approbation. Capital general booking.

Story.—Ann Martin, a singing teacher, wants to join the W.R.N.S., but her Uncle Jimmy, head of a munitions factory, convinces her that she can serve her country best by providing day nurseries for the children of working mothers. He takes over a big house, converts it into a nursery and puts Ann in charge.

John Drover, the young owner, moves to a nearby cottage, but Ann soon realises that he has a chip on his shoulder. Later, their friendship results in Ann finding out that he had been badly burned on a Commando raid and has acquired an inferiority complex and a fear of fire. She also learns that he is seeking the girl whose singing voice had intrigued him when he landed back in Britain. Ann, of course, is the girl and, despite some bungling by Harry and Steve, her brothers, a happy ending is ultimately reached.

Acting.—Vera Lynn gives a natural and sincere performance as Ann, and sings the many good sentimental numbers as only she can. Peter Murray Hill is agreeably old-school-tie as the inhibited John, and Jimmy Jewell and Ben Warris, a clever North Country comedy team, and Jimmy Clitheroe, a promising juvenile, see to the light relief.

Production.—The story, which carries between its lines some sympathy and encouragement for factory workers who feel that overalls are less becoming than service uniforms, seldom departs from the obvious, but happily Vera Lynn's sincere, ingratiating and versatile performance helps considerably to cloak its many cliches. The staging, too, is good, and a wide and appropriate range of settings invests it with valuable glamour, colour and atmosphere. Despite its occasional untidiness, it definitely has showmanship. This, its big star values, irresistible feminine angle and excellent musical numbers—"It Don't Cost a Dime," "I Love to Sing" and "With All My Heart" are destined to become the organ grinder's delight—put it well on the right side of the popular family and industrial box-office. It's quota, too, and we make this observation with no derogatory intent.

Points of Appeal.—Homely story, slight human angle, very good technical presentation, good numbers, versatile supporting cast, great performance by Vera Lynn and big title and star values.

Mission to Moscow

Warner. American (U). Directed by Michael Curtiz. Featuring Walter Huston, Ann Harding, and Gene Lockhart. 16,900 *feet. Release not fixed*

ELABORATELY and meticulously produced dramatic documentary, based on former U.S. Ambassador Joseph E. Davies's best-seller, "Mission to Moscow," giving a clear and forthright exposition of the Soviet's home and foreign policy from 1936 until Hitler invaded their country. It also offers a comprehensive history of international politics from the same opening date up to and including America's entry into the second World War. The author is definitely pro-Russian, but he does not allow his admiration for the cleverness of the Soviet leaders and the industry of their people to distort fact.

The American Ambassador's views and conclusions are based on history as he saw it whilst serving his country in Russia, and his observations and contributions are tabulated in strict chronological order and underlined with shrewd commentary: the reason for Stalin's signing the Non-aggression Pact with Germany is, for instance, explained by the Appeasers' conduct at Geneva.

Walter Huston gives a magnificent performance as Joseph E. Davies. The supporting players, too, look and act the parts of world-famous figures, but a little more could have been seen of Dudley Field Malone's impression of Winston Churchill. The crowded and controversial narrative is somewhat on the long side—some of the side issues could have been ignored without harm to the book or history—but generally speaking the film is human as well as significant, exciting and thought-provoking documentary. It may, of course, be a little too dry for the romantic minded, but the manner in which it dispels all doubts of Soviet integrity will win for it the certain approbation of the industrial classes. And need we add that its title, star and exploitation values are considerable. Outstanding personal touch documentary.

Production.—The picture, like the book from which it is adapted, indicts the appeaser and the isolationist by seeking to prove how Great Britain and France played into Hitler's hands by not taking a firmer stand at Geneva. The argument is that Stalin knew full well that Hitler had his eye on Russia, and his non-aggression pact with the Nazis was made purely to gain time. Admiration for Stalin, his lieutenants, and the Soviet people not only pervades the crowded chronicle, but its presentation contributes to its controversial character. There is no doubt that there is another side to the dismal story which led to the second World War, but until it is written this account of the Nazis by Joseph E. Davies, himself both a capitalist and a shining ornament of the self-made school, is an outstanding contribution.

Indeed, there appears no reason why he should deliberately don rose-coloured spectacles before peering into Russian affairs. The narrative is, on the whole, well knit, but the famous trial of the seventeen saboteurs could have been condensed. On the other hand, much recent history has been effectively recreated, while the "questions and answers" climax clears up many of the man-in-the-street problems, a touch of "I told you so" inevitably creeps in here and there. But for the most part author convinces us that he saw the war coming, and was not backward in warning big business in America as well as England and on the Continent. Walter Huston makes the perfect mouthpiece in the role of Joseph E. Davies. The supporting players, too, contribute life-like portraits as the world figures involved.

Points of Appeal.—Joseph E. Davies was accompanied by his wife and daughter during his stay in Russia and his visits to all the important capitals in Europe, and this family touch helps considerably to give the picture intimate, human appeal. Technically, it is a superb job of work. Its title and star values still further to popularise politics. By and large, it's monumental screen fare.

Escape to Danger

RKO-Radio. British (A). Directed by Victor Hanbury, Lance Comfort and Mutz Greenbaum. Featuring Eric Portman, Ann Dvorak and Karl Stepanek. 8,120 *ft. Release not fixed.*

SPECTACULAR adventure melodrama recounting the breathless adventures of an English girl who wins the confidence of high Nazi officials in occupied Denmark and, after making her way to England, ostensibly as one of their agents, cautiously hoists her own country's flag and beats them at their own tricky game. The heroine's undercover activities are coloured by the stealthy movements of a mysterious gentleman who, before revealing himself as a member of British Intelligence, causes her many uneasy moments. The uncertainty brings suspense and excitement to the crowded tale, while good characterisation—Eric Portman and Ann Dvorak are particularly good in the leading rôles—and vivid kaleidoscopic background invest it with credibility. It's rattling good thick-ear. First-rate popular booking.

Story.—Joan Grahame, an English girl, is schoolmistress in Denmark when the Nazis invade. She joins an underground movement, but lets the Nazis think she is anti-British. They are completely hoodwinked and instruct her to land in England and secure certain invasion plans. At Lisbon she meets George Merrick, a Nazi agent, an officer on the ship which is to take Joan to England. They are torpedoed, but finally picked up by a British destroyer. Anthony Lawrence, a mysterious young Englishman, is the only other survivor. He suspects Merrick and tricks Joan into taking Merrick's life. Joan thinks Lawrence is a blackmailer, but when eventually he shows his cards as from British Intelligence the two co-operate. They not only prevent the Nazis from getting the invasion plans, but supply them with phonies. The ruse leads to a big British victory on sea and in the air. Unhappily Joan dies in the line of duty.

Acting.—Ann Dvorak acts coolly and naturally as Joan, and Eric Portman draws particularly good character as Lawrence. The supporting players, too, represent convincing types.

Production.—The story gets around—it opens in Denmark, visits Lisbon, depicts war at sea and in the air, espionage and counter-espionage in the West End, attempted sabotage in a ship-yard and returns to sea and air war in its climax—but, although there are moments when its very scope taxes its continuity and very nearly defeats its ingenuity excitement is never missing. Nor does it neglect the human and romantic note.

Points of Appeal.—Crowded and eventful story, good thrills, intriguing romantic angle, excellent technical presentation, very good characterisation and star title values.

Henry Plays Cupid

Paramount. American (U). Directed by Hugh Bennett. Featuring Jimmy Lydon, Diana Lynn and Vera Vague, 5,786 *ft. Release not fixed.*

DOMESTIC comedy drama, the latest of the Henry Aldrich series, describing the many hectic complications which arise when the incorrigible Henry prescribes matrimony as a cure for his grouchy headmaster's irritability. Wild repercussions are felt in local political and big business fields, as well as in the family circle, and these, amplified by sound characterisation and neat direction, add up to agreeable, if artless, light entertainment. It's one of the best of a popular series. Good general supporting proposition.

Story.—Henry, only son of Sam Aldrich, a small-town lawyer, is willed the money for a University education, but the many bad marks given him by Mr. Bradley, his grim headmaster, menace his chances of making the grade. A casual remark by his mother leads Henry to believe that Mr. Bradley would be better tempered if he had a wife, and he and his pal Dizzy set to work to find the celibate a mate.

The two boys start their own matrimonial agency, but in a letter boosting the unprepossessing Mr. Bradley they cunningly include a photograph of a handsome stranger. The stranger turns out to be Senator Caldicott, an astute politician with whom Sam Aldrich is having a war, and when three hungry females descend on him the fur begins to fly. To add to the complications, it later transpires that Mr. Bradley is already married. However, everything comes right, or nearly right, in the end.

Acting.—Jimmy Lydon contributes a natural performance as Henry, Charles Smith makes a good foil as Dizzy, and John Litel, Olive Blakeney, Vaughan Glaser and Vera Vague also register in key supporting roles.

Production.—There are many strings to the plot, but it, nevertheless, works out smoothly and, more important still, promotes a fair amount of wholesome laughter. Its increased scope also extends its appeal without intimidating its ingratiating and carefully cultivated schoolboy touch. It will entertain family and industrial audiences all right.

Points of Appeal.—Human story, natural and versatile acting, good atmosphere and star and series values.

Tanya

Butcher. Russian (U). Directed by Gregory Alexandrov. Featuring Lubov Orlova, Yevgeny Samilov and Elena Tyapkina. 6,508 *feet. Release not fixed.*

RUSSIAN romantic musicale, with synchronised dialogue, lyrics and music, telling of the spectacular rise of a little maid-of-all work to fame in the industrial field. The tale is somewhat naive, but natural and sincere acting by Lubov Orlova, tuneful songs and large-scale technical presentation cunningly sweeten its artless propaganda. Incidentally, Fredda Brilliant, an English actress, speaks and sings for the Russian star, and does the job amazingly well. The musical accompaniment by the London Symphony Orchestra, too, is effective. Novelty and entertainment values are considerable. Attractive out-of-the-ordinary light booking, particularly for the industrial and family elements.

Story.—Tanya, a domestic in a country hotel, has an ambition to work in a textile factory. Alexei Lebedev, a young engineer, interests himself in Tanya, but as soon as she tries to acquire education, her mistress becomes jealous and sacks her. Undeterred, she gets a job as a cleaner in a mill, and is eventually put in charge of a loom. She soon discovers a way to increase the mill's output, but her industry makes her many enemies. However, she wins the laggards over in the process of time, and her methods are universally adopted. She is honoured by her country, and finishes up by marrying Alexei.

Acting.—Lubov Orlova is a natural, ingratiating and talented Tanya, and Fredda Brilliant, a versatile English artiste, does her proud by speaking the English lines and singing the English lyrics perfectly. The supporting rôles, too, are competently played and skilfully dubbed.

Production.—The tale, although simple in outline, contains a good deal of persuasive propaganda. It also accounts for much bright, light-hearted musical entertainment. In fact, apart from a rather sketchy start, it is one of the most ambitious and promising productions to come from a Soviet studio. And, funnily enough, it owes much to the expert English dubbing. Herbert Marshall, the person responsible for the picture's Anglicisation, deserves congratulations.

Points of Appeal.—Simple, sincere and friendly story, very good characterisation, workmanlike and glamorous technical presentation, good tunes, expert dubbing, and strong family angle.

Continued on page 34a

Mr. Chips looks back—we look forward to years of endeavour in your service.

Photo courtesy of M.G.M.

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WHERE ALL ENQUIRIES AND CORRESPONDENCE SHOULD NOW BE ADDRESSED

Continued from page 33

Hitler's Madman

M-G-M. American (A). Directed by Douglas Sirk. Featuring Patricia Morison, John Carradine and Alan Curtis. 7,500 feet. Release not fixed.

UNDERGROUND melodrama, set in occupied Czecho-Slovakia, concerning the efforts of a few brave villagers to fight Nazi aggression. Needless to say, its high-lights are the assassination of "butcher" Heydrich and the ruthless Nazi reprisals on the people of Lidice. But neither the factual detail nor the fictional romantic asides ring particularly true. The fault, which reduces it to Lyceum level, is two-fold: the cast is not well chosen, and much of the dialogue is trite. The subject, which has been dramatised, or rather fictionised, many times before, needs more dignified and imaginative treatment if it is to register with certainty. Title bookings, mainly for industrial audiences.

Story.—A young Czech serving in the R.A.F. is dropped over his own country, together with other patriots, to organise underground movements. He makes for Lidice, his home village, and is joined by his childhood sweetheart. The heroine's father is not too willing to co-operate, but he changes his mind after he has evidence of Nazi atrocities. He and the young Czech kill Hangman Heydrich, Hitler's Butcher. Himmler, who takes over, demands reprisals, and wipes out the village and claims the lives of the men. The girl dies, but the young Czech escapes.

Acting.—John Carradine is Hangman Heydrich, Patricia Morison and Alan Curtis are heroine and hero, and Ralph Morgan is the old Czech, but none is particularly convincing.

Production.—The play, written by Emil Ludwig and Albrecht Joseph, and decorated with excerpts from "The Murder of Lidice," a poem by Edna St. Vincent Millay, comes to the screen with good credentials and intentions, but somehow or other it fails to make good drama, let alone persuasive propaganda. One possible explanation is that it lacks dignity.

Points of Appeal.—Title, slight human angle and moments of excitement.

The Good Fellows

Paramount. American (U). Directed by Jo Graham. Featuring Cecil Kellaway, Helen Walker and Diana Hale. 6,332 ft. Released September 27, 1943.

UNPRETENTIOUS yet refreshing domestic comedy, adapted from a Broadway stage success, built around the good humoured irrationalities of a very much married man who insists on putting his lodge work before his big family and one-man business responsibilities. The portrait, accurately and naturally drawn by the star, and neatly filled in by the competent supporting players, points no moral, but it is, nevertheless, very true and consequently pleasantly entertaining. Acceptable supporting proposition for all classes.

Story.—Jim Helton, with a wife, grown-up daughter, young child, interfering mother-in-law and a one-man real estate business, is the local branch leader of his lodge. He has a chance to sell a piece of land for Mr. Drayton, the local banker, but puts his lodge responsibilities first. He gains nothing from his lodge and, because of his loyalty to a member, ruins the deal. Luckily, Ethel, Jim's elder daughter, is in love with Tom, Drayton's officer son, and he saves Ethel's family from bankruptcy by putting an even bigger transaction Jim's way. Jim appreciates Tom's help, but refuses to mend his ways. The tale ends with him surreptitiously setting out for another lodge "do."

Acting.—Cecil Kellaway gives a homely, persuasive and ingratiating portrayal as the incorrigible Jim. Helen Walker and James Brown are adequate as Ethel and Tom, and Diana Hale, another child discovery, is clever as Jim's younger daughter.

Production.—The play is padded with a few protracted Lodge meetings and initiation sequences, but otherwise provides a homely mixture of sentiment, romance and humour. Its friendly touch and excellent atmosphere will see it well and truly through.

Points of Appeal.—Novel yet friendly story, very good characterisation and atmosphere, natural humour, ingratiating humanity, convenient footage and star values.

Striptease Lady

United Artists. American (A). Directed by William Wellman. Featuring Barbara Stanwyck, Michael O'Shea and J. Edward Bromberg. 8,240 ft. Release not fixed.

BAFFLING "who-dun-it" musical mystery melodrama based on Gypsy Rose Lees's best-seller, "The G-String Murders." The mystery, or rather mysteries, is created and solved during the progress of a low burlesque show, but much of the garish, not to say crude, local colour is emphasised at the expense of story clarity. The squabbling and low back-chat of many of the principal characters, are other distractions. Still, there is much to tickle the fancy, if not chill the spine, of those who like their entertainment and their women tough. It has atmosphere all right. Star and title novelty musical thriller, mainly for the hard-boiled.

Story.—Dixie Daisy, an entertainer, makes a hit on her first appearance in a burlesque show run by Foss, a kindly impresario, but her success is marred by a mysterious attempt on her life during a police raid. On the second day Dixie quarrels with Lolita, a rival burlesque queen. To complicate matters, Princess Nirvena, another entertainer who has a hold on Foss, comes on the scene. Lolita and Nirvena have words and later Lolita is strangled with a G-string in circumstances that incriminate Dixie. Biff, a friendly comedian, comes to Dixie's aid, but before long Nirvena is bumped off. The police get cracking, but it is Biff and Dixie who solve the crimes and discover the fantastic motive.

Acting.—Barbara Stanwyck looks attractive as Dixie, but the part is not particularly flattering to her personality or talents. Michael O'Shea works hard, but he does not get very far as Biff. Victoria Faust, Stephanie Bachelor, Gloria Dixon and Marian Martin are the supporting burlesque girls, and they certainly look their parts. The rest are of little consequence.

Production.—The story makes so many journeys between the dressing room and the stage of the burlesque theatre that it is impossible to concentrate long enough on the crime angle to get a true line on the murders. Admittedly many of the distractions are colourful and, if you like strip tease, entertaining, but, hectic as they are, they hardly compensate for the confused development. At its best it is a very rough and ready show. We could add low.

Points of Appeal.—Title, versatility, occasional thrills and star values.

Before the Raid

M-G-M. British (U). Directed by Jiri Weiss. 3,109 feet. Release not fixed.

M. OF I. cameo documentary, made by the Crown Film Unit with the full co-operation of the Royal Norwegian Government, describing the methods adopted by the Nazi Army of Occupation to intimidate hard-working Norwegian fisher folk. The preliminaries are a trifle ponderous, but the last twenty minutes succeeds in giving a vivid and uncomfortable realistic impression of Nazi aggression and intimidation. The lesson, although preached many times before, is well worth repeating. Good propaganda fill-up, particularly for the better-class halls.

Production.—The picture opens with a British ship carrying both British and Norwegian troops to England. The Englishmen succeed in getting a Norwegian, who incidentally comes from stout fisherman stock, to talk, and he tells them of what happened when the Nazis invaded his own fishing village. Subsequent action show how a quisling paved the way for the Nazis, and how they deliberately set out to incite the fishermen by confiscating their hauls and depriving their women and children of sustenance. The inevitable revolt provides the Nazis with an excuse for wholesale murder. The Norwegians, however, strike back in no uncertain manner, and their reprisal furnishes spectacular culminating highlights.

Points of Appeal.—Authenticity, dignified treatment, superb photography and propaganda angle.

THREE REISSUES

The New Gulliver

U.S.S.R. (U). Directed by A. Ptusho. Featuring V. Konstantinov. 6,770 ft. Release not fixed.

MADE in 1935 this Russian puppet film is extremely ingenious in construction and technicalities. Swift's social satire has been altered to the revolt of the worker in Lilliput against the effete aristocracy in which they are aided by Gulliver. It is told in the form of a boy's dream after reading Swift. It is all very ingenuous and naive but it is also very interesting. Very good for specialised halls. Originally reviewed in KINE. of November 1, 1937.

Laugh It Off

Anglo-American. British (U). Directed by John Baxter. Featuring Tommy Trinder, Jean Colin and Edward Lexy. 7,020 feet. Release not fixed.

EARLY war time film concerning the fortunes of a Blackpool concert party's members where the men, patriotically smitten, join the Forces and the girls are left high and dry. Tommy secures a canteen job for Sally, but she falls foul of the manageress when it is discovered that she is not Tommy's sister, and Tommy himself is arrested for insubordination when he fails to give due deference to the sergeant-major.

The situation is saved when the Div. Commander orders Tommy's O.C. to provide a concert party for the troops. The show is overwhelmingly successful, thanks to Tommy's previous experience and brilliant compering. Grand comedy, rousing song and variety entertainment at its jolliest.

First reviewed in KINE. January 4, 1940.

Road to Zanzibar

Paramount. American (U). Directed by Victor Schertzinger. Featuring Bing Crosby, Bob Hope, Dorothy Lamour, and Una Merkel. 8,285 feet. Release not fixed.

FROM circus to stewpot. The tour of two vaudeville actors—Bing and Bob—across the dark continent alternately in the money and in trouble, but always in a laughable vein to the great content of the audience.

The ideal picture to take patrons right away from war themes and dispel black-out worry and other incidental war worries.

Reviewed previously in KINE. WEEKLY June 5, 1941.

SHORTS OF THE WEEK

M-G-M

†*POWER OF THE LAND. British (U). 1,413 feet. Release not fixed.*—Extremely interesting and entertaining British Technicolor featurette, showing what mechanisation has done for the farmer. Editing, commentary and Technicolor photography first class. Very good general fill-up.

FALA, American (U). 695 feet. Release not fixed.—Novelty interest short taking the form of a brief but significant and amusing biography of Fala, President Roosevelt's famous dog. Editing slick and Pete Smith's commentary first rate. Very good general fill-up.

CALLING ALL KIDS. American (U). 981 feet. Release not fixed.—Novelty musical show with a patriotic flavour, put on by clever juveniles. Presentation showmanlike. Good general fill-up.

†*In Colour*

NAMES IN THE NEWS

The vacancy created by the removal of **D. M. Edenborough** from the Walham Green Regal to Coventry Empire has been filled temporarily by the transfer of **J. W. Tremery** from the Capitol, Forest Hill, of which he has been in charge since November, 1940. His place at the latter hall has been taken by **R. Hawkins,** who joined A.B.C. early in 1942, and has served as assistant and relief manager at the company's halls in the Elephant and Castle and Camberwell districts. While at the latter hall he deputised for manager E. Stone during the latter's absence on sick leave.

L. P. Thompson, manager of the Putney Palace since July, 1941, has been sent by G.-B. to the Potteries for a period to meet a sudden emergency in one of their halls there. He is succeeded at Putney by **J. A. Barker,** who has been with the company for the past 20 years, latterly in the West End. He opened the Streatham Gaumont Palace some years ago.

W. Sargeant, assistant manager at the Elephant and Castle Theatre (A.B.C.) since the close of 1942, has been promoted to the control of the Balham Picture House in succession to **Mrs. Phillips,** who is now assisting Donald Shave, circuit supervisor. The vacancy at the Elephant has been filled by the appointment of **Leo Jaffé,** who was discharged on health grounds from the Rifle Brigade a short while ago. Mr. Jaffé is a man of parts, having spent four years with the *Daily Express*, and being in addition a clever amateur artist.

His many friends will regret to learn that **W. T. Curtis,** who has been in the Trade for well over 40 years—first with Suburban Super Cinemas and latterly with A.B.C. at the Upton Park Carlton—is in the Aldersbrook Hospital, seriously ill, after a long period off duty.

New assistant manager at the Upton Park Carlton is **Edmund Ball,** a C.I.D. pensioner.

New manager of the Manor Park Coliseum in succession to Aubrey Bustin, whose transfer to another section of the Industry was recorded recently, is **Gerald Ducker,** member of the family which has run the Standard, London Fields, for more than 20 years. Mr. Ducker had left the Trade for a while, but has now been persuaded to return to take up the work he understands so well as a result of his long connection with exhibiting in East London.

Manager of the reopened Green Gate Theatre, Plaistow, is **L. Ridley,** who has been 19 years in the business, starting as rewind boy, qualifying as projectionist (a rank he held for 16 years), and thence to management. He has been with Marks Brothers at a number of their halls around London, and for a while was at the Harrow Granada and the Wood Green Rex.

Recently appointed assistant manager at the Harringay Ritz (A.B.C.) is **S. Rawling,** who previously served in the R.A.F., from which he was discharged on health grounds.

Miss M. Edwards has been granted the licence of the County kinema, and **Miss E. Dobson** the licence of the Grand, Lancaster, of which they are manageresses. Both these are A.B.C. theatres. The appointments arise from the transfer of Mr. Crowther to the management of the Hippodrome, Blackpool.

S. Brough, for 10 years director of the Palace Variety Theatre orchestra, Blackpool, is retiring on August 7 to reside in the Isle of Man. He first came to Blackpool in 1921 as a violinist in the Tower Ballroom orchestra. Later, he was leader of the Piccadilly Cinema orchestra in Manchester, and conductor of the orchestra at Ardwick Empire, Manchester, and Grand Theatre, Blackburn.

A.C.1 Harold Taylor (20), now in a South African hospital recovering from injuries received in a motoring accident, was at one time employed at the Odeon, Burnley, and later was an operator at the Palace.

Percy Artingstall, who has been manager of the Odeon, Bury, since February, 1942, has been appointed to a similar position at Littlehampton. He has been with the Odeon circuit for more than ten out of the 26 years he has been in the entertainment business.

Arthur R. Harrison, for the past three years manager of the Odeon, Hanley, has taken over the management of the Odeon, Cleveleys, near Blackpool, in succession to P. G. Franklin, who is retiring from the business. To Mr. Harrison it is a homecoming, since he has hosts of friends in Blackpool, where he went from Bolton in 1919 to take over the Imperial Kinema, North Shore. The following year he became general manager of the Blackpool Entertainments, Ltd., beginning his association with the Hippodrome, Church Street, which was later taken over by A.B.C. In 1929 he went to the Theatre Royal and Star Kinemas, Preston, during their transfer to sound, returning to the Hippodrome until 1935. He then went to the Gaiety, later to the Piccadilly, Manchester, and afterwards to Oldham.

R. Hawkins, A.L.G.M., has been appointed manager of the Capitol, Forest Hill, on transfer from the Regal, Camberwell. Before going into the kinema world he was a law student and spent a considerable time in South Africa, returning to this country in 1938. During 1940 he lost his home and everything he possessed. Through all the heavy bombing of London he served in the Civil Defence as an instructor-driver.

Mark Baxter, for 12 years manager of Grand Theatre, Llandudno, has succeeded **J. H. Pilkington** as manager of the Rialto Cinema, Blackburn. Mr. Pilkington (who held the position from the opening of the Rialto) has taken charge of the Cinema Royal, Blackburn. A native of Manchester and for several years manager of the Art Pictures, Fleetwood, Mr. Baxter has a wide experience of kinema and theatre work.

COMPLIMENTARY LUNCHEON TO R. C. BROMHEAD

The presentation by the Trade to commemorate R. C. Bromhead's Silver Wedding will take place at a luncheon at the Dorchester Hotel on October 13.

Tickets, prices 12s. 6d. each, may be obtained from:

W. R. Fuller, General Secretary, C.E.A.; Frank Hill, Secretary K.R.S.; and W. G. Hall, M.P., Vice-President, British Film Producers' Association.

All those who contemplate attending should apply at once as numbers are restricted. Anyone who finds it inconvenient later to attend can return his ticket.

Two distinguished visitors to this country—General Giraud and Mr. Stimpson (who is seen with the Prime Minister on an extensive tour of inspection)—are featured in Monday's topical British Movietone newsreel, of which the Allies' second step towards the conquest of Sicily is the dominant feature. The advance continues vividly in Thursday's reel, augmented by pictures of Mussolini.

20th-Fox Deal with Odeon and G.-B.

AN important sales deal has just been concluded whereby "Crash Dive," "Clive of India," They Came to Blow Up America" and "The Man in the Trunk" have been booked to the Gaumont-British circuit, and "Coney Island," "The Rains Came," "Tonight We Raid Calais," "Margin for Error" and "Dixie Dugan" to the Odeon circuit.

These two groups of pictures represent varied box-office entertainment of the highest order ranging from lavish spectacle, music and gay romance to mystery thrills and light comedy.

The two most spectacular productions are "Crash Dive" and "Coney Island." "Crash Dive" is the action-packed, lavishly produced Technicolor submarine drama which has drawn high acclaim from both exhibitor and Trade Press alike and which marks Tyrone Power's farewell role for the duration. "Coney Island" is another of the company's big box-office Technicolor musicals brimful of gay romance, stunning spectacle, lilting songs and intriguing dances, plus an outstanding cast of stars headed by Betty Grable, George Montgomery and Cesar Romero.

Topical Drama

Dramatic thrills are presented in "They Came to Blow up America," a story of attempted Nazi sabotage and espionage, starring George Sanders with Anna Sten, Ward Bond and Dennis Hoey, and "Tonight We Raid Calais," a story of British daring in enemy occupied territory, co-starring Anabella and John Sutton.

Claire Boothe Luce's famous stage hit, "Margin for Error," has been screened with Joan Bennett, Milton Berle and Otto Preminger in the leading rôles, while America's popular cartoon character, "Dixie Dugan," appears in her first screen adventure in the film of that title introducing Lois Andrews as Dixie and Charlotte Greenwood, James Ellison and Charlie Ruggles also featured.

Important Re-issues

"Clive of India" is the spectacular Darryl F. Zanuck production of the life of one of England's greatest heroes co-starring Ronald Colman and Loretta Young. "The Rains Came" is the lavishly staged picturisation of Louis Bromfield's best-selling novel of India, which co-stars Myrna Loy, Tyrone Power and George Brent, and "The Man in the Trunk" is a hilarious mystery comedy featuring Lynne Roberts, George Holmes and Raymond Walburn.

Preston Corporation Watch Committee are distributing £625 contributed by the kinemas under the Sunday Entertainment Act. The C.T.B.F. receives £25.

"STAGE DOOR CANTEEN"

Arthur Kelly's Lyrical Cable

A FIVE-HUNDRED word cable from Arthur Kelly, Vice-President of United Artists, to E. T. Carr gives impressive details of the mounting triumph of Sol Lesser's "Stage Door Canteen," during its opening week at the Capitol Theatre, New York. The latter hadf of the week saw all previous records broken, and the opening day of the second week recorded business soaring still higher, with every previous record again surpassed, including that of the "Great Dictator."

The cable ends with the news that "Picture sensational hit on Loew and Warner's Circuits. Being held over in weekly situations. Business so tremendous will be extended to four weeks in these weekly run houses."

This confirms unofficial reports which had already reached London of the amazing reception being accorded to the film by the American Press and public.

The picture, which is expected shortly in this country, has a wonderful star cast, including Mary Pickford, Merle Oberon, Gracie Fields, Tallulah Bankhead, Al Jolson, Yehudi Menuhin, Katherine Hepburn and Katherine Cornell, and is directed by Frank Borzage.

JUVENILE FINED £5 FOR SEAT DAMAGE

A Bristol "Example"

A damaged kinema seat with white flock stuffing bulging through the ripped green cloth was exhibited at Bristol Juvenile Court on July 26 when a 15-year-old boy pleaded guilty to damaging the seat, but pleaded not guilty to damaging another.

"We are not going to make an example of you," said the Chairman of the Magistrates, "and I hope this case will be made as widely known as possible. You will be fined £3, and will pay £2 towards the damage."

The manager of the Ritz kinema, Brislington, Bristol, said that at 9.45 on July 19 a patron came to him with the message that someone was slashing the seats. He went into the body of the hall and saw the defendant, an older knife in his hand, sitting on one damaged seat and vigorously cutting at another.

He was taken to the manager's office where in an alleged statement to the police he said: "I only did it for mischief."

He further stated that another boy was slashing one of the seats and lent him the knife, inviting him to "have a go."

The case came as a sequel to a wave of hooliganism in which almost every one of Bristol's 34 halls, in both industrial and residential districts, sustained damage to seats, rugs, and lavatory installations.

Theatre Plan Turned Down

Macclesfield Town Planning Committee has rejected an application for the usage of land between Derby Street and Exchange Street, with a view to the proposed erection of a theatre.

Reasons for the refusal are:—The building would interfere with the planning of a proposed new street, and adequate provision had not been made for car parks.

Glynis Johns and Francoise Rosay chat between shots on location of Balcon's psychological thriller THE HALF-WAY HOUSE

FORMBY FILM

Nears Completion

Marcel Varnel, producer and director of Columbia's latest George Formby film "Bell-Bottom George," is nearing completion of the production with back-projection sequences at Gainsborough. The scenes filmed at Fleetwood afloat and ashore have left only a small amount of interior work to be done.

For these scenes, parts of the various craft used on location have been exactly reproduced. The bridge of the "Firefly," a mystery ship in "Bell-Bottom George," which bears no similarity to any known ship, has been made in perfect detail; the hull of "Blue Bird," a Liberty boat in which Formby is chased out to sea by naval police, and a scale production of the "Elsie," the motor boat in which Formby all but lost his foot and did lose a trouser leg when it got caught in the driving shaft as he drove it out to sea at Fleetwood.

The studio unit has been pleased to find the old familiar scenes of Fleetwood in the studio for the quayside, on which it worked for many days on location, was built to scale and also a ramp, which is well remembered as its slippery length from quay to water demanded careful footwork.

MUTZ GREENBAUM

Now Max Greene

The name of "Mutz Greenbaum," seen on such outstanding British films as "The Stars Look Down," "Pastor Hall," "Hatter's Castle," "The Pimpernel Smith," "Thunder Rock," "They Flew Alone," "Squadron Leader X," RKO-Radio's latest production "Escape to Danger," will not be seen on any further British films now, by deed poll, Mutz Greenbaum, whose association with the British film industry dates back to 1930, has changed his name to Max Greene.

In association with Victor Hanbury and Lance Comfort, he is actively preparing the forthcoming RKO-Eric Ambler subject, which goes on the floor at Denham in August.

Gay Spectacle at Denham

"ENGLISH WITHOUT TEARS"

Allied uniforms were to be seen in profusion in the Two Cities-Anatole de Grunwald production, "English Without Tears," as director Harold French led his players in and out of the intricacies of the sparkling story. Sequences dealt with last week concerned the palatial London home of Lady Christabel (Margaret Rutherford), and these interiors are really a delight to see. The mansion has been turned into an Allied Club, and the many fine leading players and hundreds of extras depicted the gaiety and topical humour of such a place in war-time London.

Margaret Rutherford, following up her grand comedy part in "The Demi-Paradise," i ssaid to be giving a wonderful performance.

Beautiful gowns, interesting uniforms, gay dialogue, a witty story, those are the ingredients of "English Without Tears." It is said to be a new departure for British films, as it places the accent on slick, sophisticated, fast-moving scenes lit with flashes of verbal wit.

The cook's galley on the tanker "San Demetrio" has been the scene of the most important sequences in this week's filming on "San Demetrio, London"—Michael Balcon's Merchant Navy epic, which Charles Frend is directing.

BRITISH NATIONAL'S NEW SCHEDULE

Busy until the New Year

GEORGE PARISH and the directors of British National have a programme that takes them beyond next February and hope to give more details in the course of a week or so. Two films "The Shipbuilders" and the new "Mother Riley," are in hand and preparations for three more productions are well advanced.

Wallace Orton is working on further subjects to follow "Mother Riley," including "The Canon in Residence," while Elizabeth and Leslie Hiscott are getting ready to follow their latest subject, "The Butler's Dilemma," with another for British National.

While last week John Baxter was busy on scenes with Clive Brook, Margot Grahame and Morland Graham in the shipbuilder's board room, following a launching, Oswald Mitchell was adding to the cast of "Old Mother Riley Overseas" and Wallace Orton was busy on further subjects to follow.

The board-room scenes in "The Shipbuilders" are among the most important in the picture, and George Blake, author of this novel of Clydeside, made the trip down to be on the spot during this sequence. The launching is the last before the great depression hits the Clyde yards, and the celebrations and jollity of the board-room are in contrast to the now empty yard and the scenes of the local pub where the workers are worrying about their next job.

Regarding the new "Mother Riley," important additions to the cast include Magda Kun and Ferdie Mayer. In addition to those already announced for this Lucan and McShane starring vehicle, newest players are Anthony Holles, Charles Farrell, Ian Wilson, William Breach, Bob Lloyd, Jack Vyvyan and Reg Barlow. Mitchell is producing and directing this new British National comedy with Fraser Foulsham as his assistant, Gerald Gibbs on the cameras and Holmes Paul as art director.

Fredda Brilliant, young Polish actress who dubbed the Russian songs of TANYA (Butchers) into English

DUBBING RUSSIAN INTO ENGLISH

Clever Technical Work on "Tanya"

The intricacies of dubbing "Tanya," the Russian musical comedy which Butchers Trade showed on Friday, into English were explained to the KINE. recently by Fredda Brilliant, the young Polish actress who speaks and sings for Lubov Orlova, the Russian star.

Dubbing of the production was supervised by Herbert Marshall, producer of the English version and translator of the dialogue and lyrics and by Walter Jentzsch, his technical supervisor.

Fredda Brilliant said that one difficulty to be overcome was that the Russian pitch is a quarter-tone higher than the British. This necessitated the use of an earphone for listening to this pitch while chords on a piano were given her at intervals for her to capture the other pitch while singing the English version; at the same time she had the visual problem of keeping lip synchronisation.

On other sequences she had to discard the earphones and sing direct to the silent picture, accompanied by the piano. A third process which had to be employed while synchronising was listening to an accompaniment by the London Symphony Orchestra, which plays the music of the English version.

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Black Market Scenes in Balcon Thriller

ACTION on Michael Balcon's ghostly thriller, "The Half-Way House," began its fourth week (its first at Welwyn) on a palatial interior in which Alfred Drayton, as a black marketeer, is seen discussing shady business.

On Wednesday action was switched to a prison scene where Guy Middleton is receiving his discharge by the prison governor, who asks about his plans for the future. Fortescue replies coldly that the future is his own affair. "I was convicted of an offence I didn't commit," he adds. "Now I'm going to get my money's worth."

Richard Bird, Valerie White and Sally Ann Howes figure in the third scene of the week—a lawyer's office in which Richard and Valerie as an estranged couple fight for the possession of their child. Sally, by a trick gets them to take a holiday at the same time at the "Half-Way House." Their adventures in company with Drayton and Middleton and its other guests (played by Francoise Rosay, Tom Walls, Edmond Knight, Philippa Hiatt and Pat McGrath) and its phantom owners Mervyn Johns and Glynis Johns, is one of the main threads of this unusual drama which Basil Dearden is directing. Cavalcanti is associate producer.

Co-directors Bernard Miles and Charles Saunders, associate producer Herbert Smith and the Two Cities unit on location in the Cotswolds for THE TAWNY PIPIT.

"THE WAY AHEAD" AT DENHAM

The Two Cities film "The Way Ahead" (G.F.D. release) which is being directed by Carol Reed, has returned to Denham from location work with the Army.

The members of the cast includes, besides David Niven, Raymond Huntley, Robb Wilton, junr., Hugh Burdon, James Donald, Leslie Dwyer, Billy Hartnell and Jimmy Handley, in the roles of civilians who join the army. The story by Eric Ambler and Peter Ustinov is a very human one with plenty of comedy. Penelope Dudley Ward and Mary Jerrold have important roles. Last week Carol Reed filmed various episodes showing glimpses of the men in civilian life prior to call-up.

The unit includes Stanley Haynes, production manager; Norman Spencer, assistant production manager; Frank Vevis, first assistant director; Mark Evans, second assistant director; Betty Callaghan, continuity; David Rawnsley, art director; Guy Green, lighting expert; Norman Warwick, camera operator; Charles Hale, still man; Robert Henderson, wardrobe; Sergus McDonell, editor; Kay Hume, assistant editor.

"FANNY BY GASLIGHT"

BEDROOM scenes, French and English, were the subject of Anthony Asquith's eighth week on "Fanny by Gaslight" at Shepherds Bush.

The unconventional couple of Michael Sadlier's story, Fanny and Harry (Phyllis Calvert and Stewart Granger) cap a year's trial marriage in London with a holiday in Paris

In a luxurious bedroom Fanny wakes one morning to hear an unusual sound, the scratching of a pen. Asquith's camera tracks with Phyllis Calvert, in period nightie, over the soft carpet to a desk where her lover secretly makes out his will prior to going off to a pistol duel with James Mason in the dawn.

The English bedroom setting was a novelty in screen architecture, giving Art Director John Bryan a chance to emphasise an aspect of Victorianism not often shown in films: their passion for the "Gothic." This bedroom in a Victorian country house has a vaulted ceiling which would not be amiss in a cathedral.

Here, Phyllis Calvert, as personal maid to Margaretta Scott, shows filmgoers that heart-fluttering Victorian ceremony, "dressing for the ball." Slim Miss Scott, attended by a tugging and buttoning Miss Calvert, expands from the corset stage, through pantalettes, underskirts, bustle and other nether impedimenta, into a froth of yellow satin and gold lace.

Action on "Fanny by Gaslight" now moves back to Paris for a water ballet spectacle at an 1870's nightspot.

Sea Rescue Scenes

The third week's work on "For Those in Peril," Michael Balcon's stirring film of Air Sea Rescue, has yielded many excellent night-shots of naval and R.A.F. rescue craft at work.

High-speed launches are seen both at sea and in harbour. A strongly human touch is provided in a sequence filmed in a crew's living quarters. A card game, a letter to home, and a frolic with the ship's cat are its features.

"For Those in Peril" is not a documentary, but it is based on fact, and is being finished with the documentary realism made possible by the close co-operation of the Navy and the R.A.F. It is expected that the cast will start work on location in two weeks' time. So far it includes David Farrar, John Batten, Tony Stuart, John Slater, Robert Wyndham, William Rodwell, Robert Griffith, Leslie Clarke and Anthony Bazell. Charles Crichton is directing with S. C. Balcon as associate producer.

The last hours of the "Jervis Bay," one of the thrilling scenes from Michael Balcon's Merchant Navy epic SAN DEMETRIO, LONDON, which Charles Frend is directing at Ealing.

"TAWNY PIPIT" UNIT IN THE STUDIOS

THE unit engaged on the Two Cities film of "The Tawny Pipit," co-directed by Bernard Miles and Charles Saunders, have now returned from their successful trip to the Cotswolds where exterior sequences have been shot. With Julian Huxley in charge of all ornithological matters and Eric Hosking responsible for the remarkable shots of the rare birds—the Tawny Pipits—which play such an important part in the story.

Scenes of the lovely Cotswolds country filmed by Eric Cross are, it is claimed, a sheer joy to watch. Now that most of the location sequences have been filmed, the entire unit are now at Shepherd's Bush studios where necessary interiors will be filmed. Art director Alec Vetchinsky has reconstructed some village interiors, such as the village school where twenty of the children will take part.

Technicolor in Clapham

Outside shooting was continued last week on "This Happy Breed," the Noel Coward-Two Cities film of Cockney life which is being produced in Technicolor.

Last week David Lean took the unit to Clapham, where in a quiet suburban terrace street lives Mrs. Jessie Gray, a quiet grey-haired lady whose life story in some degree resembles that of "Ethel Gibbons," the wife and mother in "This Happy Breed."

The stars sat in her neat front parlour and waited for the sun to shine on the grey little street outside, so that the "wedding" sequences could be shot.

Other scenes shot last week included incidents concerning the general strike of 1926. For these a street of shops has been erected on the lot and Robert Newton as Frank Gibbons, father of the Clapham family, was driving a boarded-up bus with Stanley Holloway, his next door neighbour, as conductor.

"HENRY V"

The first set to be used by the Two Cities Technicolor unit working on "Henry V"—that of the Palace of the French King, is almost completed on Stage 5 at Denham studios. It is a beautiful piece of period work. The architecture is Italian Primitive, with slender columns and arches, characteristic of the period being the floors which slope gently upwards. Under a balcony supported by graceful columns the Royal thrones will be placed the balcony will be filled by the choir.

Further addition the well-known standing cast of anks. Max players are Leslie Dyall. Adrian and Valentine

"Candlelight in Al ria"—Gaiety King's latest production— kes the Bed at Teddington on Wedne lay. Cast in cludes Carla Lehmann, imes Mason, Raymond Lovell, Enid stamp-Taylor Walter Rilia, Lea Seidl a Esme Perc

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EDMUND GWENN
CEDRIC HARDWICKE

in

J. B. PRIESTLEY'S

with

VICTORIA HOPPER

A BASIL DEAN PRODUCTION

DIRECTED BY CAROL REED

TRADE SHOW

Studio One Oxford Street W.1 Friday 6th August 11 a.m

H. 37—40

Ingenious story. A well made British picture which provides good entertainment and has box office pull in Gordon Harker's name.

★ ★ ★ ★ *Impartial Film Report*

....calling all exhi

First rate popular shocker for general halls. Direction is brisk and the whole thing alive with that shilling shocker atmosphere which is so much in vogue to-day. All the thrills and chills the most avid sensation seeker could seek.

★ ★ ★ ★ *Daily Film Renter*

Excellent thriller entertainment of established popular appeal. Robust comedy and powerful all round portrayal. It is destined to react most favourably at popular box offices throughout the country. Skilful direction.

★ ★ ★ ★ *The Cinema*

It's cast iron topical thriller and a first rate popular booking. Crowded, up-to-the-minute plot, exciting climax, star and title values.

★ ★ ★ ★ *The Kine. Weekly*

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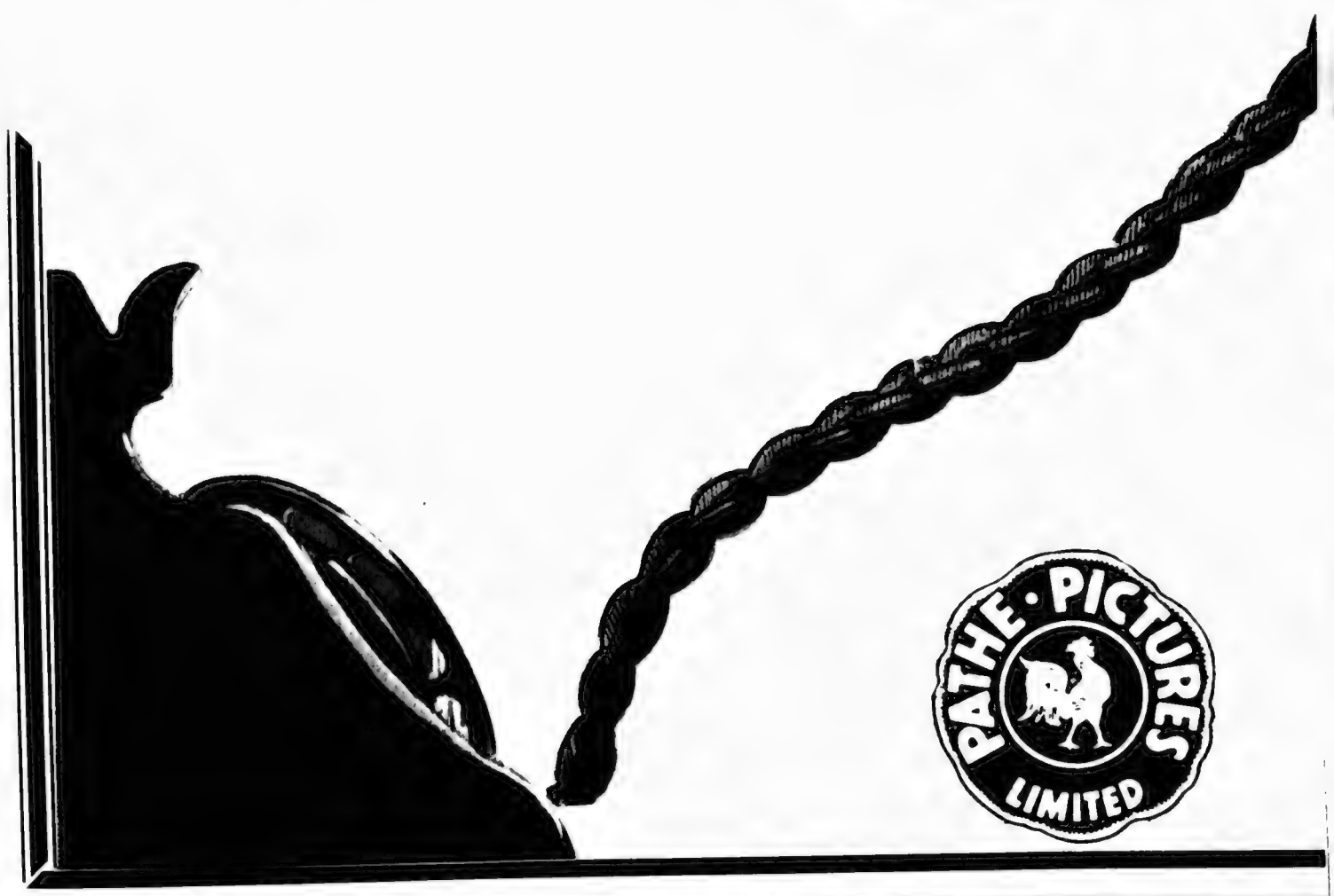


SOUND SYSTEM RCA

The Observation Window

Technical Co-operation

FILM CARE COMMITTEES

Limiting Projectionists' Leisure

A SIGNIFICANT feature of the Spring meeting of the American Society of Motion Picture Engineers in New York and one which may be of tremendous importance in the theatre side of the Industry in the U.S. was a joint session which the Society held with the Motion Picture Theatre Owners of America. The Society has been endeavouring to expand its activities in the field of theatre operation for some time, believing that it would be to the advantage of managers and operators if this were done. The Society is greatly encouraged by the meeting which was held.

WHICH reminds me that our own British equivalent of the S.M.P.E., the British Kinematograph Society, is equally anxious to be of assistance to the theatre side in this country. The B.K.S. has done some excellent work in providing lectures upon all kinds of subjects through a very difficult time, and could help very considerably in research which would assist the technical side of film projection. It is much to be hoped that before the winter some contacts may be made.

WE are seeing projectionists lending considerable assistance in places like Nottingham in taking care of film and helping it to a longer life. We saw last week, too, the C.E.A. General Council supporting the setting up of Film Care Advisory Committees in every branch. It looks as though adversity—in the form of film-stock restriction—is inducing the theatre side to be less pernickety in choosing its bedmates.

ONE point about these Film Care Committees which needs emphasis is that they will not function as they should unless there is projectionist representation upon them. In one or two districts there is a tendency to exclude the men who handle the films, and merely rely upon their reports. Exhibitors and renters can do much, but they cannot afford to be without the expert knowledge of the technicians.

MANCHESTER and Salford exhibitors are not too happy regarding what they consider to be encroachments made by Government departments upon the facilities granted for the screening of training films. When these were first granted, it was felt that only military training films would be screened on Sundays, but many other departments have come to look upon screenings as a right, with the result that no leisure whatever remains to the man in his box.

THE meeting of the Manchester and Salford branch, when considering the subject of film care, had before it the problem of care in repacking films after use. One member declared that a great deal of the damage caused to film happened on Saturday night when the juniors to whom was entrusted the duty of placing films in tins for collection by the transport company, just pushed and banged them in anyhow.

IF that is so, and it has been urged again and again in these columns that bad packing is one of the most prolific sources of damage, it is incumbent upon managements and chief projectionists to supervise packing and check rough treatment. The desire to get home early before the last bus has departed is natural, but it should not so dominate activitiv as to increase carelessness in handling a valuable and scarce commodity.

J. BENSON.

MERCURY DISCHARGE LAMPS

Characteristics and Applications

THEIR USE IN FLASH PHOTOGRAPHY

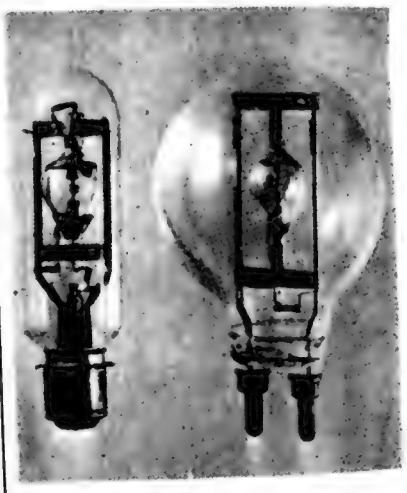
THE suitability of new types of mercury discharge lamps, for various applications in photography and kinematography is dealt with in a paper by H. K. Bourne, of B.T.-H., in a recent issue of the *Photographic Journal*.

Three types of lamps are dealt with: the water-cooled capillary type, which is available in 500- and 1,000-watt sizes, has an exceedingly high efficiency, but needs a supply voltage of 600 and 1,200 v., respectively, and a supply of water for cooling; the compact source type, made so far in 250- and 500-watt sizes, which will run on mains voltage, and is air-cooled; and the tubular fluorescent lamp, which is a low brightness "daylight" lamp, 5 ft. in length, consuming 80 watts only, and also running on mains voltage.

Projection Uses

For projection, either the water-cooled or the compact source type has the advantage, as compared with a filament lamp, of increased screen illumination, a reduction in heat, and a pleasant colour for monochrome films. The projection of coloured films is not satisfactory, due to the fact that films are processed for projection with the H.I. arc. These lamps are particularly suitable for film printing, permitting of a printing speed four times greater than with a filament lamp; constancy of light output may be more easily obtained. In the studio, either of these lamps is suitable for spotlight work, although tungsten must be used with them to maintain a suitable colour.

For general lighting, the fluorescent type of lamp is particularly suitable. Banks of them may be used to give a high intensity of light of good colour.



500 watt Mazda-type ME air-cooled lamps

Brightness and Efficiency

The table shows the principal characteristics of the two types of high-pressure lamps. The brightness compares with a maximum of 1,700 stilb for a 100-hour filament lamp, while the efficiency of the latter amounts only to 12 to 20 lumens per watt.

	Compact Source.			*Water-cooled.*	
Watts	250	250	500	500	1,000
Source size, mm.	5 × 1.6	3 × 1.2	5 × 2	12.5 × .9	25 × .9
Supply volts	200/250	200/250	200/250	600	1,200
Lamp voltage	70	70	70	420	840
Max. brightness, stilb.	10.000	20,000	20,000	30,000	30,000
Initial efficiency, I/W	40-45	40-45	45-50	62.5	62.5
Life, hours	500	500	500	100	100
Control gear	Choke	Choke	Choke	Transformer	Transformer
Run-up time, approx.	6 min.	6 min.	5 min.	3/5 sec	3/5 sec.

Various photographic applications of these lamps are fully discussed. Possibly, the most novel is in flash photography; it is claimed that a 400-watt medium high-pressure type can be operated for brief periods at 20 times its normal wattage, giving a light output of 35,000 lumens or 1-10th second.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by *THE SHOWMAN*

A Feature Run Under the Auspices of the "Kine." Company of Showmen

"THE front of your theatre," remarked an alert showman to me the other day, "is really your 'shop window,' and for that reason you ought to do all you can to keep it clean and make it thoroughly attractive. If people see a depressing, lifeless front, they are likely to conclude that the inside of the hall is no better and the entertaiment poor."

This is sound reasoning. We are all apt to judge the sausage by its skin (even though that is often a poor criterion in these days) and to reject the tomato which bears a blemished exterior. We can hardly show the outside public an actual sample of the fare we provide, so the next best thing is to indicate to them that at least we are awake, take a pride in our business, have the merits of cleanliness at heart and an attractive display in the foyer.

A Lady Did This

A COMPARATIVELY new comer to the business, Mrs. D. A. McInnes, anageress of the Broadway Theatre, outhampton, achieved a successful resentation for "Yankee Doodle andy."

The whole of the foyer and interior f the theatre is furnished on Tudor nes, which lends itself to decoration. he was fortunate in being able to obtain he loan of numerous American flags rom 2 ft. to 6 yds. in length, together ith about 60 yds. of red, white and blue unting.

The marble stairs leading from the stibule made a splendid background r cut-outs of "Yankee Doodle Dandy" nd Yankee Doodle Girl. The mantel-ece at the head of the stairs, which, cidentally, face the entrance doors, as decorated with two large American gs acting as a background to large sses of red, white and blue flowers. he lampholders also at the head of e stairs were transformed into bowls flowers, making a total of eight corating the foyer.

Outside decorations consisted of three rge American flags floating from the of, with further flags and pennants draped from the roof to front of canopy on which the banner "Yankee Doodle Dandy" was displayed.

But the outstanding feature was the dressing of the staff, who entered into the scheme with great enthusiasm. The doorwoman became "Yankee Doodle Dandy," accompanied by small counterpart. Two usherettes wore crinolines and hats and one was a "Yankee Doodle Girl." All staff wore top hats with stars and striped crowns.

For the week preceeding play date, "Yankee Doodle Dandy," accompanied by his small counterpart and the crinolined lady, strolled around the local shopping centre carrying a case labelled "Make The Broadway Your Rendezvous," and a parade took place on the stage each evening, when the costumes were shown to full advantage.

How Mrs. ... A. McInnes dressed her staff a... the Broadway, Southampton, to publicise YANKEE DOODLE DANDY (Warner).

The Boiling Pot

RESIDENT organist Archie Gibbs, acting manager in the absence of Geoffrey Davies, on leave, arranged an attractive foyer display at the Carlton Cinema, Norwich, in order to draw attention to the forthcoming screening of "I Married a Witch."

Borrowing a large camouflage net from a local factory, Mr. Gibbs threaded this with branches of trees and tufts of heather and bracken, and draped it across a corner of the entrance foyer, placing in front a cauldron over a faggot fire built over an electric bulb covered with red paper, which gave a realistic look to the arrangement. Over the cauldron, held by a hook suspended from the tripod-stand, a steaming kettle was hung. Leaning against a stool made from the trunk of a tree was the traditional broomstick, whilst presiding over the whole was the witch herself, complete with black cloak, tall hat, striped stockings and mittens, holding in her arms the cat of fairy-story fame. The witch, who in everyday life is the darkest member of the staff of usherettes, drew attention to adjacent posters telling the times of screening, by pointing with her "witch stick" and advising the entering patrons not to miss the fine picture which was being screened exclusively at the Carlton.

novel idea of Manager Bay Russell to advertise his screening of THE MOON AND SIXPENCE (United Artists) at the Empire, Stockton.

Baying the Moon

A NOVEL display for "The Moon and Sixpence" took the form of a bicycle with the wheels filled in with a reproduction of a laughing full moon and a sixpence.

The illustration proves the ingenuity of manager Bay Russell when he made this set-up in the foyer of the Empire, Stockton-on-Tees.

He backed this up with three local store window tie-ups, and through the friendly co-operation of two band leaders had the song featured through the mike, with an announcement of the screening.

A Thousand Smiles

SECURING the co-operation of the A.T.S. for the opening night of "The Gentle Sex," Manager Doyle, Hippodrome Super, Derby, obtained valuable publicity in the shape of a march past outside the theatre. One thousand girls with high-ranking officers and band of 20 players marched from their camp to the theatre. They arrived at the moment of the interval, and while the theatre was emptying a march past was staged. This brought in the police to regulate traffic.

Later in the week the vestibule was turned into a recruiting office for the A.T.S.

By Cable

A TOPICAL tie-up and lobby display was arranged by S. R. Roney in conjunction with Cable and Wireless, Ltd., for Warner's picture, "Across the Pacific," shown at the Ritz, Bradford.

The display consisted of several transmitting instruments used by Cable and Wireless—viz., a Morse perforator, a Morse printer and two tapping keys. The machines were all working and issuing Morse printing in dots and dashes and messages translating the dots and dashes

Continued on page 42

Topical and technical display at the Ritz, Bradford, for ACROSS THE PACIFIC (Warner), arranged by Manager S. R. Roney in co-operation with Cable and Wireless, Ltd.

SHOWMANSHIP IN WAR TIME
Big Acts for Big Weeks
GEORGE SCOTT-WOOD
AND HIS SWEET SWING ORCHESTRA
GLORIA GAYE AND HER ALL LADIES BAND
GEORGE ELRICK AND HIS BAND
Telegrams: CHARLSWOOD, PICCY, LONDON
Telephone: Regent 2617-8
EXCLUSIVE REPRESENTATION
CHALMERS WOOD
PRINCES ARCADE 190 PICCADILLY W.1.

Striking foyer display by Manager J. Evans at the Ritz, Romford, for AIR FORCE (Warner).

to letters. The two Morse tapping machines were also tapping out messages reading "Next week at this cinema Humphrey Bogart in 'Across the Pacific,'" and also "Send your messages to the Forces via Cable and Wireless, Ltd."

The difficulty of using electric power from the mains and so infringing the Fuel and Lighting Restriction Orders was solved by chief operator S. Wilson, who, with his usual quick thinking for anything electrical or mechanical, connected up an old 12-volt car battery, which did the trick.

A large scale map of the world was hung above the instruments, with Morse tape messages connecting the machines to the map.

Cable and Wireless, Ltd., gave a good display of posters and hand-written tie-up cards in their windows and so rounded off a much-talked-of and topical lobby display.

Air-minded Romford

A RECRUITING campaign on behalf of the local A.T.C. was one of the ways in which Manager J. Evans publicised the showing of Warner's "Air Force" at the Ritz, Romford, recently. In his extensive foyer he was able to arrange, with the assistance of the A.T.C. and R.A.F., an interesting display of aerial photographs, many models of aircraft arranged in correct flight formation, and almost every accessory connected with flying and the training our future fighting airmen. Every evening there was a guard of honour of 25 cadets on the stage. They marched on to the strains of the R.A.F. march, a fanfare was sounded, and then an officer of the R.A.F. was introduced to the audience by Mr. Evans. The airman gave a short address, stressing the benefits derived by lads from training in aeronautics, etc., and these speeches were so effective that well over 100 recruits were obtained during the week. On the Tuesday evening the speaker, who came from a near-by aerodrome, told the audience that on that day one of the lads from his station had brought down the 800th enemy 'plane, a statement which brought forth a roar of applause. On Saturday the speakers were Flt.-Lieut. Famouelle, D.F.C. and Bar, from the Air Ministry, and Flt.-Lieut. McKay, Station Adjutant of a neighbouring R.A.F. depôt, supported by the O.C. the Romford A.T.C. and other officers, and the Mayor of the town thanked them on behalf of the citizens for appearing to further the campaign. The stage was specially decorated for all these interludes with A.T.C. and R.A.F. flags on which the familiar wings were superimposed, and each ceremony concluded with the lads marching off to the tune "Lords of the Air." Mr. Evans reports that this effort was enthusiastically received by patrons, and the week's business reflected the effort put into the show by all concerned

Many Uniforms

TO enable as many members of H.M. Forces as possible to see "Fires Were Started," manager A. Whatley made Thursday a guest night for representatives of the Navy, Army and Air Force, Home Guards, N.F.S., Police, A.T.C., Civil Defence, etc., when the film was booked at the New Empire, Staines.

Prior to the showing Mr. Whaley addressed the audience from the stage, emphasising that the film "Fires Were Started" was not a fake, but a true pictorial record of what happened during those terrible nights of 1940-41, when Adolf Schickelgruber made up his mind to burn London to the ground and when the gallant men and women of the National Fire Service made up their minds that Adolf would not succeed.

At the conclusion of the film a collection was made for the London Fire Benevolent Fund, the guests were served with refreshments and were introduced by Mr. Whatley to the managing director of Middlesex Cinemas, Ltd., Mr. D. Rafer.

A Double Effort

MANAGER V. S. B. COOMBE put over the Warner feature "Air Force" at the Elephant and Castle Theatre with two distinct stage presentations, as well as one or two other minor aids. Realising that lately there have been rather a succession of war films—and particularly aerial pictures—and that his public might shy at being shown another one, and being convinced, moreover, of the special qualities of this production in its own class, he secured the services of Eric Baum, B.B.C. commentator on Australian affairs, the week before the film was screened. Introduced each evening by the Mayor (Coun. A. J. Gates, J.P.), Mr. Baum delivered a lively 14-minute address giving the "Diggers'" viewpoint on raid damage in the borough and on the fighting qualities of the Americans, and made a tremendous impression on his audiences. As a curtain-raiser to the film, Mr. Coombe also presented the local A.T.C. Cadets in a 12-minute gymnastic display on the stage, pointing out that this showed the way in which the airmen whose exploits were to be seen in the film are trained for their work. Advance publicity on the screen a fortnight before the appearance of Eric Baum drew attention to his coming, and an unusual vestibule announcement consisted of a large coloured map of the world hand-drawn by assistant manager Leo Jaffé on the back of old posters, using inks, etc., lent by the local vicar. The map was enlarged to 16 times the original by clever free-hand work from a small atlas, and an inset panel commented: "As stated by the Prime Minister at the Guildhall when he received the freedom of the City, 'The struggle in the Far East will be bitter.'" Stills, etc., around tied this effectively with the film.

Beat the Organist

ON page 43 of our July 8 issue we gave details of a competition arranged by A. N. Lilley and Hubert Cooper at the Clifton, York.

We now hear that this was carried through with great success and much appreciated by nightly audiences.

The score at the end of the week was 418 request titles, the ability by the organist to get off the mark and play 379 of them, and gonged 39 times.

The Red Cross Fund benefited by a useful contribution.

Swansea Rockies

AN outstanding foyer display was contrived by manager H. P. Haggar at the Albert Hall, Swansea, to publicise "Springtime in the Rockies."

With the aid of six "flats" Mr. Haggar painted the Rockies, which scenic display covered the entire end of the vestibule. In the centre a small rotary motor pump kept a supply of water pouring through the pipe into a small tank. This was surrounded with small rocks and plants, illuminated by a blue mercury vapour lamp, giving a pleasant and natural effect.

Three Woolworth's stores gave window displays to the film, the backgrounds of the windows consisting of special cut-out displays on loan from the renters. In front of the displays music and records of the musical numbers drew the public gaze. Four large milliners gave special displays of "Springtime Dress Materials and Hats," with stills and cards announcing the play date prominently displayed in each window.

Miniver Roses

DURING the playing of "Random Harvest" at the Luxor, Lancing, a kindly patron linked the star's performance with that of her previous film by presenting a supply of Miniver roses for the staff to wear during the film's run.

Manager A. G. Leavers received the gift with gratitude, and the novelty of each member of the staff wearing a buttonhole caused much comment and gave satisfaction all round.

Hangmen at King's Cross

ALTHOUGH it is not an easy film to exploit, Edward L. Groves made a fine effort for "Hangmen Also Die" (U.A.) at the King's Cross Cinema. The chief item in his extensive house-front display was a 25 by 6-ft. art poster placed over the corner entrance carrying the dual messages: "The film that packed two West End theatres" and "So vivid it will remain in your mind for ever." Supporting this central feature he adapted five 12-sheet poster boards to show the renter's standard pictorial quads., with specially written captions added. There were also sets of stills with written inserts intermingled to avoid monotony, and the great point about all this was that the whole scheme was carried out in unusual colour—black and white, with intervening tones of grey. Two trailers were screened, their titles being synchronised with a specially selected musical score played over the loud-speakers, the same score being repeated during the week of showing as an overture to the film itself.

A WARDOUR ST. DISPLAY for "The Shipbuilders"

One of the most attractive displays in Wardour Street is that painted upon the front of Anglo American's publicity department for their forthcoming production, "The Shipbuilders."

While it was being sketched out and painted in by lady artists, crowds gathered on the opposite side watching the cranes and ships and quayside scenes taking shape under the deft brushes of the painters.

Executed in red and black it interprets admirably the busy shipyard which figures in the film.

The work was undertaken throughout by Girosign, Ltd., in a comparatively short space of time, the speed with which the artists' brushes moved over their work bearing witness to their familiarity with their task. Mr. Angelini, of Girosign, Ltd., tells me that the artists are constantly busy on this class of work executing orders mainly within the works shop and studio.

Manager A. G. Leavers and his staff at the Luxor, Lancing, wearing their miniver roses during the showing of RANDOM HARVEST (M-G-M).

B & B BATTERIES LTD.
CAXTON WORKS. WIMBLEDON. S.W.19.
24-HOUR POSTAL SERVICE
Direct from Factory to Cinema by Contract, several Leading Circuits already supplied.
TORCH BATTERY SUPPLIES GUARANTEED DURING WINTER

RELEASES FOR AUGUST 23

Compiled by A. W. OWEN

"THE MAN IN GREY" (G.F.D.)

CERT. A. Length 10,584 ft. Reg. No. ——. Reviewed in KINE. July 22, 1943.
STARS.—James Mason, Margaret Lockwood, Phyllis Calvert.
ATMOSPHERE.—Romantic costume period piece, swaying between dark tragedy and lover's elopement.
ORGAN.—"Serenade," No. 1 (Standchen). Heykens (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8993 by Marek Weber's Orchestra.

"ATTORNEY FOR THE DEFENCE" (Pathé)

CERT. A. Length, 5,632 ft. Reg. No. F.6461. Reviewed in KINE. June 17, 1943.
STARS.—Frank Albertson, Maris Wrixon.
ATMOSPHERE.—"Crime does not pay" gangster melodrama, told in black market atmosphere and settings of a young attorney, who earns big money by acting for crooks.
ORGAN.—"Suite Tragique," Rosse (Bosworth), No. 1, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1024 by the London Concert Orchestra.

"OMAHA TRAIL" (M-G-M)

CERT. U. Length, 5,552 ft. Reg. No. F.5825. Reviewed in KINE. November 12, 1942.
STARS.—Pamela Blake, James Craig.
ATMOSPHERE.—Romantic outdoor melodrama of ruthless war between rival freighters in the old ox-wagon days in the West.
ORGAN.—"Première Petite Suite," Mitchell (Bosworth), prelude only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1026 by the London Concert Orchestra.

"REVEILLE WITH BEVERLY" (Columbia)

CERT. U. Length, 6,980 ft. Reg. No. F.6442. Reviewed in KINE. June 3, 1943.
STARS.—Anne Miller, William Wright.
ATMOSPHERE.—Comedy musicale, the rivalry of two drafters, one rich and the other impecunious, for the same girl. No less than four American dance bands are featured, in addition to the Mills Brothers and the Radio Rogues.
ORGAN.—"Whispering Grass," Foxtrot (Walsh Holmes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia F.B.2928 by Victor Sylvester's Orchestra.

"FIVE GRAVES TO CAIRO" (Paramount)

CERT. A. Length, 8,683 ft. Reg. No. F.6499. Reviewed in KINE. July 8, 1943.
STARS.—Franchot Tone, Anne Baxter.
ATMOSPHERE.—Adventure romantic melodrama, a fabulous espionage tale, set in Rommel's temporary headquarters at Sidi Barrani during the 1942 North African Desert Campaign, showing how the Allies gained supremacy.
ORGAN.—"Cairo Memories," No. 3, Annandola (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1122 by the London Concert Orchestra.

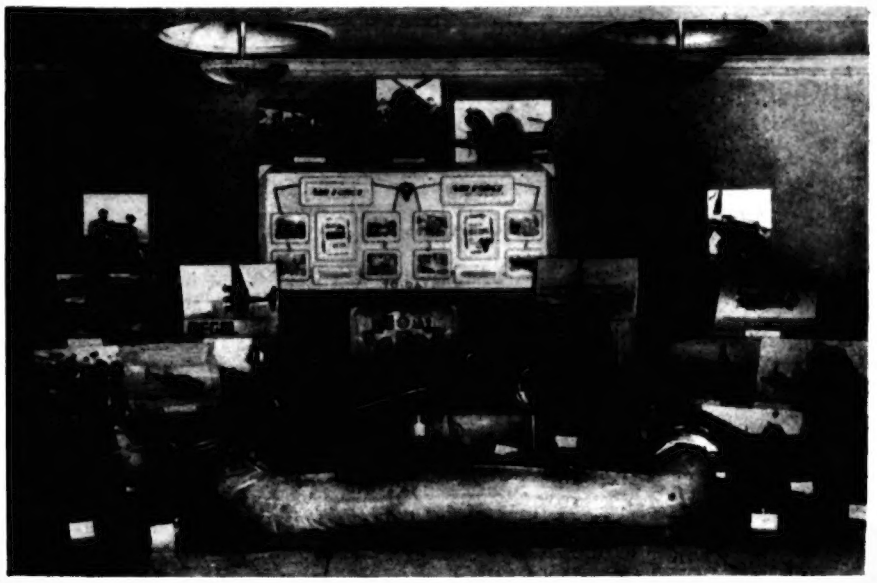
Stage and Musical Prologue to Colonel Blimp at the Odeon, Finsbury Park, N.

The run of "The Life and Death of Colonel Blimp" (G.F.D.) at the Finsbury Park Astoria was heluded by a gala opening performance in the form of a tribute to the British fighting men of the past, present and future. The house front and spacious fountain court were lavishly decorated for the occasion with Allied flags, shields, specially painted portrait panels, bunting, etc., and the packed audience included (in addition to Stanley Bates and S. H. Parsons, from the Odeon head office) the Mayor (Alderman P. Clive, J.P.) and Mayoress of Islington, Councillors of the Borough, Sir William and Lady Manchester, and some 300 troops from the district—guests of the management.

The show opened with an admirable 15-minute organ selection by Charles Saxby, F.R.C.O., the resident organist, on the theatre's splendid Compton. Titled "Songs of the War," and put over with faultlessly presented Brenograph and slide effects under the control of second projectionist Phil Robertson, this consisted of a selection of old time melodies from 1899 to the present day, including "Goodbye, Dolly Grey," "Absent-Minded Beggar," "Tipperary," "Keep the Home Fires Burning," "If You were the Only Girl in the World," "Pennsylvania Polka," "Roll Out the Barrel," "In the Mood," "Keep Right On to the End of the Road" (accompanied by a sound-film of the Premier actually speaking those words), and ended with "Jerusalem." The audience needed but little invitation to join in these old favourites, and gave Saxby a very hearty reception.

This was followed by a 15-minute stage presentation called "And What of the Future?" in which house manager E. C. Chisman (who deserves credit for devising, arranging and presenting the impressive spectacle) introduced the military band of the Tottenham Wing, A.T.C., under Pilot-Officer L. G. Howton, R.A.F.V.R., and representatives of the U.S.A. Army, British Legion, Home Guard, Sea Cadets, Army Cadet Corps and and A.T.C. Appropriate tunes were played by the band for each of these detachments, one member of which was interviewed at the mike by Mr. Chisman, and the show concluded with the singing of Elgar's fine "Song of Liberty." The film followed, and was thoroughly enjoyed by everyone present.

General Manager Chris. Wood and his able lieutenant deserve high praise for the conception and slick execution of this stirring prologue to an outstanding picture.



Another display for AIR FORCE (Warner). A creditable arrangement of trophies by Manager E. Stone at the Regal, Camberwell.

Savoy, Stoke Newington, Organ Reopened

A 'PHONE call from an old musician-friend of the early Islington orchestra days, Nat Grossman, now manager of the A.B.C. Savoy, Stoke Newington, invited me to visit his kinema, as he was interested in reopening his Compton three-manual organ. He had been able to get permission to do this, as he had found a young organist, not quite eighteen, who had previous church organ experience, to give short recitals as and when the length of the programme made this possible.

I visited the theatre on Saturday afternoon and saw Derek Leack, had an interesting chat and heard his interlude, which was preceded by a notice that he would play the selection from "The Maid of the Mountains." Neither slides nor mike was used; in fact I do not think they were necessary, as the audience knew the familiar melodies and sat silent and interested, giving an appreciable amount of applause as the lift went down, in which the somewhat sparse balcony folk joined in as well.

Derek was an organ pupil (church) of Alan Brown, and has promise of becoming a qualified organist when he has had the opportunity he seeks of expert tuition in kinema organ registration, which is certainly not obtained by church organ experience or self taught. Here is, to me, a very good example of the many difficulties that lie in the way of young organists obtaining this vital instruction, without which real advance is almost impossible. He is exceptionally fortunate in having managerial co-operation, and as long as he presents interesting items, like to-day's effort, he should keep the favour of the patrons of the theatre.

A. W. O.

They Like Variety at Manor Park

MANAGER GERALD DUCKER, lately appointed to take charge of the Manor Park Coliseum, which was acquired from Black's Theatres by Southan Morris a short while back, is stimulating business by pepping up the Friday night amateur talent shows which have been a feature there for some time past, but had latterly registered a slight slump. Blessed with long experience in the Trade, he has taken full charge of these additions to the film programme, and compères the show himself, adding personal charm and a wealth of bright gags to link the turns and keep things humming. He showed me Press reports of the shows which revealed that Manor Park has taken a fresh interest in the hall and its performances. George Monk and his Rhythm Boys provide the musical support, and, although Mr. Ducker admits that he is no musician, he does not hesitate to tell the musicians when and how to come in with their stuff! If personality can pack the Coliseum, Mr. Ducker seems likely to do it

G. R. P.

Something to Look At

MAGNETIC "future presentation" displays which I have examined with interest on recent visits to the Finsbury Park Astoria have included a fine effort dealing with 20th-Fox's colourful period drama, "Black Swan." A half-length art impression of Tyrone Power in pirate undress, waving a sabre before a seascape full of warlike action, well summarised the general tone of this picture. "Flight for Freedom" (RKO-Radio) was represented by a fighter 'plane racing low down over a spreading countryside, with photo-heads of Fred MacMurray and Rosalind Russell placed at strategic corners and the title of the film in a panel reminiscent of a kinema screen.

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London and Provincial Trade Screenings

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
			LONDON.			
Thur., July 29	2.30 p.m.	G.B. Theatre	The Westland Case	Premier Distributors	Preston Foster	A
,, ,, 29	2.30 p.m.	G.B. Theatre	Danger on the Air	Premier Distributors	Donald Woods	A
Fri., ,, 30	11 a.m.	Crown Theatre	Animal Antics	Inter. Film Renters	Short	—
,, ,, 30	10.30 a.m.	Own Private Th.	World of Plenty	Paramount	M. of I. Feature	—
Tues., Aug. 3	11.15 a.m.	Studio One	The Land of Living Death	Majestic Films		—
,, ,, 3	11 a.m. & 2.30 p.m.	Own Private Th.	Young Ideas	M-G-M	Mary Astor	—
Wed., ,, 4	11 a.m.	Studio One	The Girl in the Taxi	Ealing Distribution	Re-issue	—
,, ,, 4	2.30 p.m.	G.B. Small Th.	City of Missing Girls	Renown	H. B. Warner	—
,, ,, 4	2.30 p.m.	Rialto	The Butler's Dilemma	Anglo-American	Richard Hearne	—
,, ,, 4	2.30 p.m.	Rialto	Brains Trust No. 2	Anglo-American	B.B.C. Team	—
,, ,, 4	11 a.m. & 2.30 p.m.	Own Private Th.	Bataan	M-G-M	Robert Taylor	—
,, ,, 4	10.30 a.m. & 2.30 p.m.	Century	Heaven Can Wait	20th Century-Fox	Gene Tierney	—
			BIRMINGHAM.			
Wed., Aug. 4	10.30 a.m.	Scala	Du Barry was a Lady	M-G-M	Red Skelton	U
,, ,, 4	10.30 a.m.	West End	Rhythm Serenade	Columbia	Vera Lynn	U
Thur., ,, 5	10.30 a.m.	Futurisy	The World of Plenty	Paramount	M. of I. Feature	—
Fri., ,, 6	10.30 a.m.	Scala	Striptease Lady	United Artists	Barbara Stanwyck	A
			CARDIFF.			
Tues., Aug. 3	10.45 a.m.	Empire	Stormy Weather	20th Century-Fox	Lena Horne	U
Wed., ,, 4	11 a.m.	Olympia	Henry Plays Cupid	Paramount		
Thur., ,, 5	10.30 a.m.	Odeon	The World of Plenty	Paramount	M. of I. Feature	—
Fri., ,, 6	10.45 a.m.	Park Hall	Hitler's Madman	M-G-M	John Carradine	—
,, ,, 6	10.45 a.m.	Empire	Rhythm Serenade	Columbia	Vera Lynn	U
,, ,, 6	11 a.m.	Odeon	Striptease Lady	United Artists	Barbara Stanwyck	A
,, ,, 6	10.45 a.m.	Capitol	Bombers Moon	20th Century-Fox	George Montgomery	U
			GLASGOW.			
Wed., Aug. 4	10.45 a.m.	Picture House	Rhythm Serenade	Columbia	Vera Lynn	U
,, ,, 4	11 a.m. & 2.30 p.m.	Own Theatre	Stormy Weather	20th Century Fox	Lena Horne	U
Thur., ,, 5	10.30 a.m.	Playhouse	The World of Plenty	Paramount	M. of I. Feature	—
Fri., ,, 6	10.45 a.m.	Green's	Redhead from Manhattan	Columbia	Lupe Velez	U
,, ,, 6	11 a.m. & 2.30 p.m.	Own Theatre	Bombers Moon	20th Century-Fox	George Montgomery	U
			LEEDS.			
Wed., Aug. 4	10.30 a.m.	Odeon	The World of Plenty	Paramount	M. of I. Feature	—
,, ,, 4	10.45 a.m.	Tower	Jitterbugs	20th Century-Fox	Laurel and Hardy	U
Thur., ,, 5	10.30 a.m.	Scala	The More the Merrier	Columbia	Jean Arthur	U
,, ,, 5	10.45 a.m.	Tower	Stormy Weather	20th Century-Fox	Lena Horne	U
Fri., ,, 6	10.30 a.m.	Tower	Du Barry was a Lady	M-G-M	Red Skelton	U
			LIVERPOOL.			
Tues., Aug. 3	11 a.m.	Own Theatre	Jitterbugs	20th Century-Fox	Laurel and Hardy	U
Wed., ,, 4	10.45 a.m.	Majestic	Du Barry was a Lady	M-G-M	Red Skelton	U
,, ,, 4	10.45 a.m.	Trocadero	Rhythm Serenade	Columbia	Vera Lynn	U
,, ,, 4	11 a.m.	Own Theatre	Stormy Weather	20th Century-Fox	Lena Horne	U
Thur., ,, 5	10.45 a.m.	Paramount	The World of Plenty	Paramount	M. of I. Feature	—
Fri., ,, 6	10.45 a.m.	La Scala	Murder in Times Square	Columbia	Edmund Lowe	A
,, ,, 6	11 a.m.	Own Theatre	Bombers Moon	20th Century-Fox	George Montgomery	U
			MANCHESTER.			
Tues., Aug. 3	10.45 a.m.	Gaiety	Five Shorts	Columbia		
Wed., ,, 4	10.45 a.m.	Market Street	Before the Raid	M-G-M	M. of I. Feature	—
,, ,, 4	10.45 a.m.	Gaiety	Murder in Times Square	Columbia	Edmund Lowe	A
,, ,, 4	10.45 a.m.	Odeon	Bombers Moon	20th Century-Fox	George Montgomery	U
Thur., ,, 5	10.45 a.m.	Gaiety	Five Shorts	Columbia		
,, ,, 5	10.45 a.m.	Odeon	The World of Plenty	Paramount	M. of I. Feature	—
Fri., ,, 6	10.45 a.m.	Market Street	Du Barry was a Lady	M-G-M	Red Skelton	U
,, ,, 6	10.45 a.m.	Gaiety	Redhead from Manhattan	Columbia	Lupe Velez	A
,, ,, 6	10.45 a.m.	Odeon	Striptease Lady	Paramount	Barbara Stanwyck	U
,, ,, 6	10.45 a.m.	Gaumont	Stormy Weather	20th Century-Fox	Lena Horne	U
			NEWCASTLE.			
Wed., Aug. 4	10.45 a.m. & 3 p.m.	Own Theatre	Bombers Moon	20th Century-Fox	George Montgomery	U
Thur., ,, 5	10.30 a.m.	Odeon	The World of Plenty	Paramount	M. of I. feature	—
Fri., ,, 6	10.45 a.m.	Odeon	Striptease Lady	United Artists	Barbara Stanwyck	A
,, ,, 6	10.45 a.m. & 3 p.m.	Own Theatre	Stormy Weather	20th Century-Fox	Lena Horne	U
,, ,, 6	10.30 a.m.	Essoldo	Before the Raid	M-G-M	M. of I. Feature	—
,, ,, 6	10.30 a.m.	Queen's	Rhythm Serenade	Columbia	Vera Lynn	U
			SHEFFIELD.			
Wed., Aug. 4	10.30 a.m.	Cinema House	Hitler's Madman	M-G-M	John Carradine	—
,, ,, 4	10.40 a.m.	Hippodrome	My Learned Friend	Ealing Distribution	Will Hay	A
Fri., ,, 6	10.30 a.m.	Union Street	Clive of India	20th Century-Fox	Ronald Colman	U

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